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MOBERN DRUMER DRUMER



Phil Collins

Joe Morello

Alphonse Mouzon

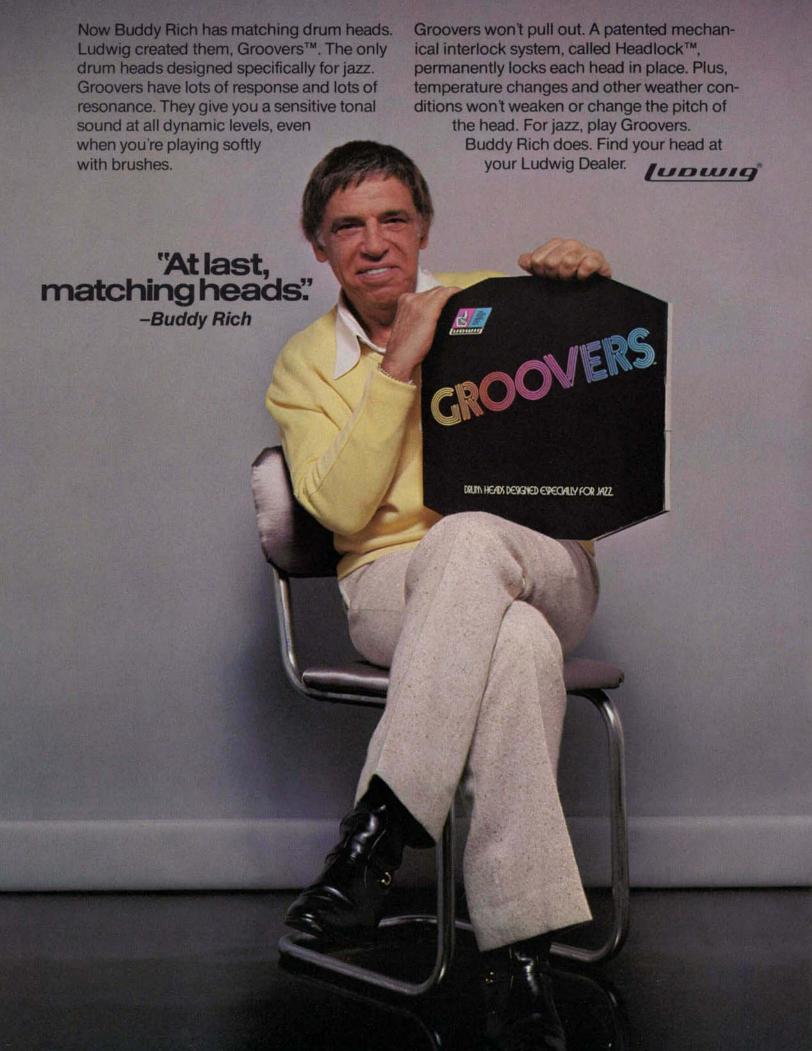
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A Directory for College-Bound Percussionists





It's no secret that MD's growth over the past two years has progressed at an exceptional rate. We think that fact has been exemplified in the pages of the magazine itself. Also related to the growth trend we've experienced is the matter of our home office facilities which we've managed to outgrow much sooner than we had anticipated. There's no denying that growth brings change, a change that will occur for the entire MD staff in the near future with a move to a more modern 5,000 square foot facility only a mere ten minutes from our present location. Our new set up will accomodate all in-house operations and provide plush, private offices for key staff members. A dedicated group, who've managed to consistently produce despite the limiting situation we've lived with since the work load increased beyond what we ever imagined possible. Our new office will also afford room for growth projected over the next several years. Our thanks to all for making this move possible.

I'm glad to report the response to the Reader's Poll has been phenomenal. Ballots have been coming in in droves, and we're delighted so many of you have taken such a great interest in the poll. Look for the exciting results in the May issue.

Our March issue highlights the careers of three extraordinary players, leading off with Phil Collins of Genesis fame. Joe Morello, former mainstay of the infamous 60's Brubeck Quartet, is back on the scene and we're happy to report playing up a storm. And Alphonse Mouzon, an artist trying to establish himself as more than a jazz drummer amidst the competitiveness of the American music scene.

The College Percussion Directory, researched and compiled by MD's Harold Howland, is being presented after much reader request. Young drummers considering the "halls of ivy" route will find the directory a concise guide to what's available in percussion and where. Be sure to contact the admissions office directly for a descriptive catalog.

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MODERN DRI IMMER



PUBLISHED BI-MONTHLY

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READERS PLATFORM

Congratulations on a great magazine. As drummers here in Australia are probably not as fortunate as our American counterparts in terms of drum clinics, teachers, musicians, etc., I know I speak for many fellow drummers in saying, 'thank you MD and keep up the good work!'

J.F. MORRIS W. AUSTRALIA

I have enjoyed my first year of receiving Modern Drummer and have gained valuable information from its columns and features. I have advanced more in this past year than in the five years before. I hope you will continue to publish such a fine journalistic endeavor for years to come.

ROD WALKER COLUMBIA, SC

It's a long time overdue but it was great to see that someone finally throught of a magazine for drummers only. Your format is excellent as you cover all types of drumming. I especially like your drum equipment reports and the name drummers you interview.

WILLIAM FRAZIER ALTUS, OK

In the near future, I hope to see an article on Stanley Spector probably the world's greatest drumming authority. Also, an article on the poor quality of drum sticks available to drummers today would be helpful.

ANTHONY ARFI ASTORIA, NY

I would like to see you expand into contemporary percussion such as steel drums, Chinese, Japanese and Indian drums and even the exotic percussion instruments. Also, I think the percussive work of Phil Collins with Genesis and Brand X is very good. He is a great musician.

GREG MOORE BOWDON, GA I just attended a Les DeMerle clinic. All I can say is wow! Everyone who attended left the clinic in shock over Les' incredible drumming ability. I have been watching drummers the last 30 years and have never been so impressed! There is nothing he can't do. Les DeMerle is the technician's technician

TONY MAGNO BROOKLYN, NY

Could you do an interview with a couple of amazingly underrated drummers, including Charlie Persip, Levon Helm (I'm particularly interested in that old Salvation Army looking kit that Levon uses). Among the contemporary guys, Jim Keltner and Bobby Colomby should be particularly interesting.

BRUCE MORLEY AUCKLAND, NZ

I have been a fan of Modern Drummer since it started appearing at my faithful drum dealership over a year and a half ago. You should be quite proud of the magazine. Each issue tops the previous one by a wide margin. The interview with Steve Gadd has got to be one of the best features of the magazine's history.

PAUL PRIOR SADDLE RIVER, NJ

Just wanted to say thanks for an excellent magazine. Its the first subscription to any magazine I've ever bought. Finally, after listening to the heavies and trying to guess what kind of equipment they use, one can find out through the excellent interviews you do.

PAUL JEFFREY SAN DIEGO, CA

The interview with Bill Bruford in the January-February issue was great. If Modern Drummer could get their hands on percussionists Jamie Muir and Morris Pert, they will be the most interesting interview subjects since Bill Bruford.

WALTER SPANO BRONX, NY Someday, I hope your magazine will deal with the problems of the alienated, self-trained musician. No one cares what you do, all that matters is lightning sight reading. You can figure out written music, you can figure out technical problems like sticking, tones, and emotional problems like musical humility. But, while everyone else is methodically stamped out a musician by our institutions, my ear continues to develop. I love school and anything I can learn, but I will not throw away my years of self-study to have drum figures crammed down my throat.

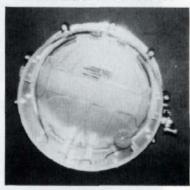
FRED FORBING FORT WAYNE, IN

I consider myself lucky to have been working in the Winnipeg area when the Percussive Arts Society held their Percussion Week 78 in Winnipeg. The highlights of the week long clinic were Carmine Appice, Ed Shaughnessy, Billy Cobham and Louie Bellson. Billy and Louie capped off the week with an explosive concert backed by the University of Manitoba's Jazz Ensemble. I must commend Owen Clarke (P.A.S. Canadian President) and the people who worked so hard to make Percussion Week 78 a treat for many Canadian and American percussionists.

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MARCH/APRIL 1979

David Garibaldi has played with "Tower of Power" since 1970. He has also worked in concert and on recordings with such artists as Boz Scaggs, The Carpenters, Natalie Cole, Jermaine Jackson and a host of other world renowned musicians.









DAVID GARIBALDI TALKS ABOUT CONCERT PERFORMING AND ROGERS.

"One important key to the success of our group, Tower of Power' is our emphasis on duplicating in live concert the sounds we get on our records. I mean, we try not to put something down on record—with special effects and special equipment—that would be impossible to duplicate in the typical large auditorium we play.

Trying to duplicate our studio sound in live concert can really be demanding. First of all, when you perform in open-air stadiums or big arenas, you can't really hear how you sound or how it fits into the total sound of the group. It's a special kind of challenge to play music in a place that was meant for basketball. There are just too many other outside noises and distractions.





The key is to be confident and to have the right mental attitude which allows me to play relaxed and naturally. My live performances must be honest to the original music...then I can give the audience a fresh and energetic concert every night.

Of course, your equipment also has a lot to do with your mental attitude and what the audience hears. And that's one of the reasons I use Rogers. Their drums are known for quality sound. You don't have to mess with the set to make it sound good.

For instance, I use two-headed drums in my outfit with just a little bit of external muffling. I tune both the top and bottom heads to the same basic pitch. With both heads resonating and working

together, I get a full, warm

sound.

Again, tuning is a big advantage of Rogers. Their drums are made round and they stay round—even after being abused on the road. Because of that quality, I find they are easier to tune. MemriLoc hardware is another great thing about Rogers. It's dynamite for a musician like me who keeps traveling from concert to concert. Once I get everything the way I like it, the drums and cymbals quickly set up exactly the same way for every performance.

With Rogers, I can get just the right sound and set-up, night after night...under just about all kinds of conditions. And when I have confidence in my equipment, the distractions of a big arena are always less of a

problem."

"IT'S A SPECIAL KIND OF CHALLENGE TO PLAY MUSIC IN A PLACE THAT WAS MEANT FOR BASKETBALL." —DAVID GARIBALDI



IT'S QUESTIONABLE



by JIM PIEKARCZYK

Drummer-Author-Clinician Jim Piekarczyk has studied percussion at De-Paul University in Chicago and Indiana University, and has studied with George Gaber, Roy Knapp and Bob Tilles. He's performed with the U.S.O. Army band and numerous performers including Sergio Franchi. Merle Haggard, Mimi Hines, Jerry Lewis, Bob Hope and Clark Terry. Jim currently heads the Percussion Program at Thornton College in Illinois and maintains a busy performing and teaching schedule in the Chicago area.

Q. Is there anything I can do to change the tone of my 20" medium ride Zildjian cymbal, to a heavy thick ride sound?

R.I. CHARLESTOWN, MA.

A. Try placing a piece of masking tape 6" to 8" in length on the bottom side from the edge of the cymbal toward the bell. This will flatten the sound and cut down unnecessary overtones. However, when you're in the market for new cymbals, try a Zildjian 20" Rock Ride for a strong bell and thick dynamic ride beat.

Q. Would you recommend using metal sticks or 3-S wood sticks for practicing? Would it be beneficial for stick control?

E.M. NEW YORK, NY.

A. I would recommend the same weight and type stick for both practicing and on the job playing. A metal stick can damage the muscles instead of help them. If you want to really get your "chops" together, try practicing all your stick control exercises with brushes. Experiment with various makes and models of sticks, brushes and mallets until you hit upon the one which meets your needs.

Q. I've expanded my set to 12, 13, 14, & 16 inch toms. I can't get the ring out of the 16" floor tom. I do not use mufflers. Any suggestions?

P.K. SAN DIEGO, CA.

A. First off, I would like to suggest new heads. Use a Remo Diplomat transparent on the bottom and a Remo Ambassador on top. Tune the bottom head looser than the top head, to cut down the vibrations. Keep in mind that the larger the drum, the looser the tuning.

Q. I'm a road musician and don't have time to study with a teacher. Is there a teaching method available that can help teach me to read?

R.O. NEWCASTLE, PA.

A. Though the guidance of a competent teacher is highly recommended, I cannot cancel out the possibility of learning on

Have a problem? A question? Ask MD Address all questions to: Modern Drummer, c/o It's Questionable, 47 Harrison Street, Nutley, NJ 07110

your own. I would like to suggest a book entitled, The Logical Approach to Snare Drum, by Phil Perkins. It also might be a good idea to make contact with several private teachers in the cities you're performing in. One or two lessons to check your progress would be helpful. Last, but most important, discipline yourself to a regularly scheduled practice routine.

Q. Recently, I purchased a Ludwig snare drum 5 1/4 X 14 that is 100 years old and a 60 year old Ludwig wood snare, 6 1/2 X 14. Can you tell me how much these drums are worth?

Utica, NY

A. It is difficult to determine the worth of your drums without knowing the precise year they were manufactured and the current condition of the drums. One of the nation's leading experts in vintage drum equipment is Charlie Donnelly, c/o Charlie Donnelly's Drum Center, 7 East Cedar Street, Newington, CT 06111. We suggest you contact Mr. Donnelly for further assistance. Read on to our From the Past series which features vintage equipment from Mr. Donnelly's private collection.

Q. Would you recommend using brushes for solos?

K.M. IDAHO FALLS, ID.

A. Definitely. Some marvelous effects can be achieved with brushes offering an additional tonal element to one's soloing. Practicing solos with brushes can also aid in building technique. Since there is a limited rebound, the stroke must be made without the aid of the bounce which increases control and endurance.

Q. Why do so many drummers use dynamic mikes? What is the disadvantage of the condenser mike?

R.M. NEWARK, DE.

A. Dynamic and condenser mikes are good for miking drums. Keep in mind that the condenser mike has a stronger electrical signal and a wider frequency response and will distort sooner than the dynamic. Dynamic mikes are also less expensive, which is an important factor when one is considering the purchase of seven or eight mikes.

Q. Would the use of headphones on the job help me to hear the vocals and music clearer?

C.T. NORTHLAND, NZ

A. You might try using headphones if the band is fully miked and a sound man is controlling the mix at all times. I would suggest practicing with records and headphones first to make the initial adjustment. Drummer Danny Seraphine of Chicago, used headphones on the early concert tours. If it works for you, use them

Q. Can you tell me where to write for information on a line of drums called CB-700?

G.L. CHICAGO, IL.

A. Further information on the CB-700 line is available from Coast Wholesale Music, 200 Industrial Way, San Carlos, CA 94070.

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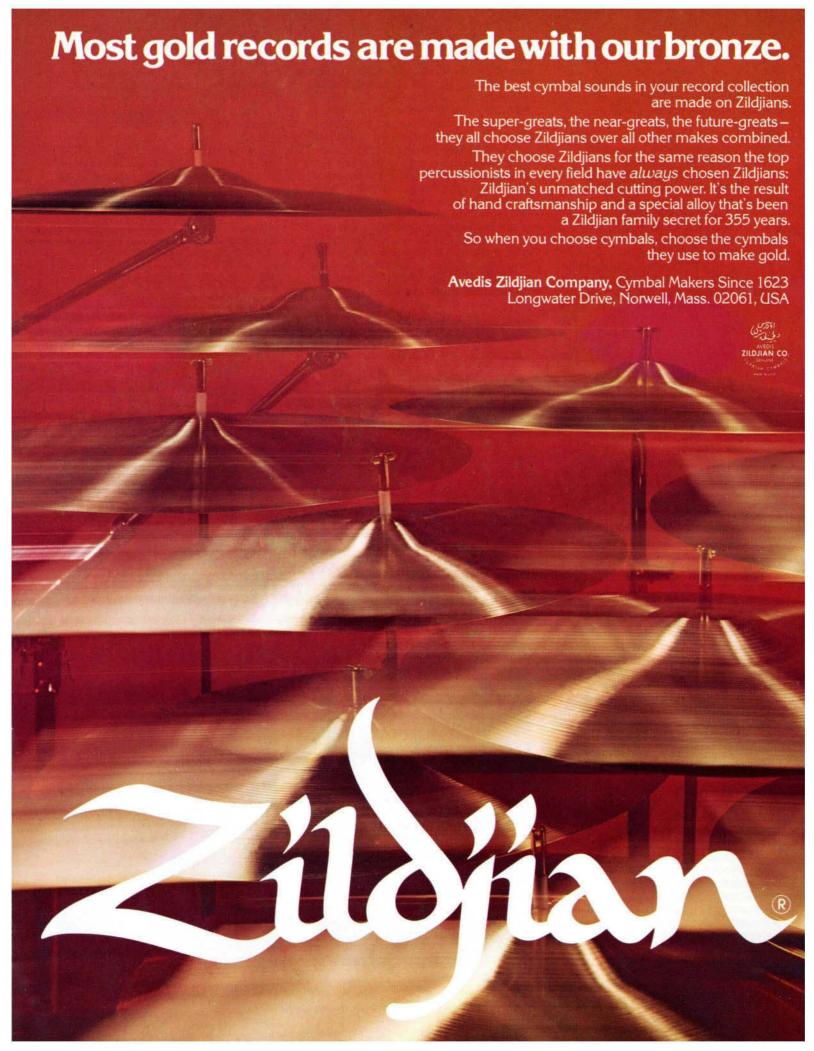


10-seconds duration each. These sequences are played directly into the sequencer by hand, stick, or mallet, while the system memorizes the intervals between notes, the rhythm, the dynamics of each hit, and which of up to four Synare 3 drums was hit. Sequences can be combined and a variable tempo selected on playback.

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Phil Collins' muscular arms are flowing as his hands snap out the illusive 6/8 beat. The music swells around and through him while his piercing eyes look inward, directing his movements. Collins is an impressive player, obviously committed to his

Collins has been the percussive power behind the progressive rock band Genesis for eight years. His smooth, earthy style reflects jazz as well as rock influences.

The last two years have seen Phil's role in the band expand to include lead singing. He's also moving into new areas of musical expression founding an exciting fusion band called Brand X.

When neither of those bands are occupying his time, he fills in with session work. "Last year was an amazing year for albums," he says. "I did about 15 albums with different people which keeps my chops up."

This year's Genesis tour finds Phil playing drums only a quarter of the time the band is on stage. Their newer material requires Collins to sing most of the time, and he won't sing from behind the kit. I asked him how he felt about that situation.

"It's a bit frustrating, but I do get a chance to play on some of the more interesting pieces. There's a couple of instances when Chester (Thompson, guest drummer with the band) and I play together which is very strong. I'm quite happy to play with two drummers because I think that's an experience in itself—trying to get that happening."

In 1976, Genesis' touring band included Bill Bruford on percussion. The interplay between Collins and Bruford did not seem to be as cohesive as with Thompson.

Phil agreed. "Chester and I compliment each other better. I think that's basically because Bill is one of those players who plays himself. If Bill's playing something, once he's done it two or three times, he'll play something else. I'd do a fill where I would usually do a fill. He would, just by chance, do one as well, and so it goes completely haywire for four bars. With Chester, we're both more aware of each other, I think.'

Collins feels that drumming is a lot easier for him than singing. Playing is second nature. "When you're playing with a band, from behind the drums it really sounds like it's all happening. When you get in front of the kit, it sounds very different. The group doesn't sound as beefy. It was strange at first to sing with that sound. You find you're listening to it rather than being a part of it."

In the studio, Phil mikes all his drums separately. "On stage that gets a bit out of hand. The bass drum is miked individually. There's one mike for the snare drum and hi-hat, one mike for each pair of tom-toms, and a couple of overhead mikes to pick up the cymbals.

"Live, I prefer to have more control which having fewer mikes gives me. When you're dealing with 40 channels of music at one time at a gig, your fourth tom-tom might be out of balance with the rest of the kit. That's not the kind of thing the sound engineer can pick up on in a concert. In theory. I would like to have two overhead mikes that are turned up and I just play. Then I'd know that whatever balance I'm putting out, he's getting.

"I love to play small gigs where the audience hears you, and not the system. When you're playing in 20,000 seat auditoriums, vou have no alternative. What you do is almost inaudible. It's just whatever comes out of those speakers."

I asked Phil how he achieved his bright, crisp studio sound. "I don't dampen any drum. That's the big difference between me and a lot of other players. If I had my way, I would record the bass drum a couple of times with the skin on because I think it alters the sound.

"I do tend to tune the drums a lot tighter. In the studio, I used Premier concert toms on the last two albums with the heads very tight, and the bottom ones quite flappy.

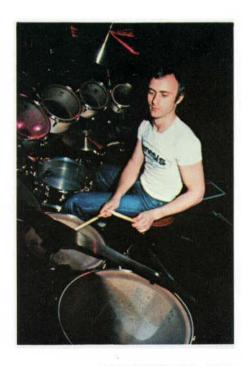
"There's a tendency on stage, to tune the drums so they sound good from where the drummer is - a loose sound which doesn't project through a sound system if you've got a loud band. I tune everything tight because it really cuts through and is more melodic that way."

Phil's current set comprises Premier 22" X 14" bass and 8", 10", 12", 13", 14", 15", 16" and 18" concert toms. His cymbals are all Avedis Zildjian - 14" New Beat hihats, two 22" Chinese sizzles, a 22" heavy ride and 18", 16" and 14" Brilliant crashes. His hardware is Premier and heads are Remo. He uses Phil Collins sticks which are made for him by Professional Percussion in New York. He also plays Premier

OLLINS







25" and 28" tympani, Asba congas, Slingerland timbales and Remo *Roto-Toms*.

"I've got four snares, one for each occasion. I've got a Ludwig Type 400 orchestral snare drum which I use most of the time because it's sharp and has some depth.

"With snare sounds in the studio, I just go for whatever sound the song needs. It usually ends up that I don't dampen at all.

"I think in America when you're a studio musician, time is of the essence. With so much music being made so quickly, it has to be there straight away. The person will have a snare drum sound that he got from the last session where a cigarette pack was taped on and all the nut bolts are finger tight. It will sound like what everyone thinks a snare drum should sound like. Everything's done for convenience.

"I did a session with Robert Fripp in New York with a live kit, and the guy ended up liking it because it was different."

Collins feels his versatility is a positive factor in his playing. "I've made sure that I didn't get trapped in any one particular area," he says.

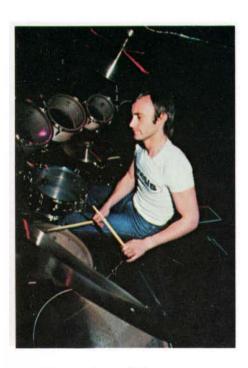
"One of the reasons I started Brand X was because there was a certain side of me that wasn't coming out in Genesis. Because I did Brand X, it made me want to do Genesis. The sessions fit in between.

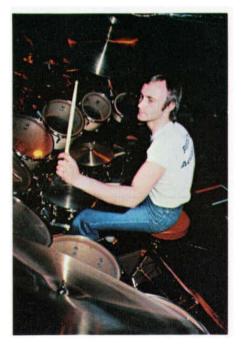
"In Genesis, there are a lot of things that demand heavy playing, and a lot where you have to be light.

"We play a lot of different styles. We play a few things in time, almost fusion music. At the other end of the scale, we play very straight, almost Elton John songs. I don't want to play on one like I would on another. I prefer to play what is

On the Move

by Susan Alexander





right for the song, as opposed to playing what's me, because I don't know what is me."

Brand X have been touring England and the U.S., and have been relying on guest drummers to sit in for the missing Phil. Collins' status with the band at present is, "Father figure, I suppose. I'm kind of in the group, but I'm not playing with them. It's a weird situation that developed.

"When the group started, it was a fun thing, although we were all dead serious about it. We could only do it when I wasn't playing with Genesis.

"The original idea was for me to do the recording and for them to do the touring. Now they're getting well known and have to tour. They can't find a drummer that's prepared to tour without recording. So I've stood out of this next record they're making. They're going to get Chuck Burghi who used to play with Al DiMeola.

"We have this unwritten understanding that if ever I want to come back, which I do, then the gig's mine. It's just a question of waiting and hoping that they'll keep together long enough for my situation to develop so I can do whatever I want as well.

"I think next year I'd like to tour with them. It's one of my ambitions to tour the States with them."

Does this mean Genesis' tour schedule will be lighter next year?

"It'll slow down a bit. That's not to say it will stop, but we've been touring constantly for the last eight years. I think we'll definitely record and play some dates, but it won't be month on month like it is this year."

Is it more difficult playing in a band such as Genesis whose sound is so textured as opposed to Brand X where the playing is free?

"With Genesis, you're aiming for a specific mood. I don't really find that much difference. Brand X is more of a playing band, whereas Genesis is more of a composition band."

Mentioning his fluid playing style, Collins is amazed. "I always think I look very awkward," he says.

"I look at Bruford and he's got a great stance, the way he sits. It's just that some people look as if they have authority. I sit there slouched, I've got very bad positioning, and being left-handed always looks a bit weird.

"Some drummers sit up dead toward the front and all the tom-toms are set up in the usual way. I tend to sit more diagonally. I don't like the way I look — it's a bit odd.

"I very rarely see myself on TV or something, but when we made a film, I remember looking. The arm movements are fluid, but at the same time, it's a bit awkward."

Phil obviously stays in good shape. He confirms this. "There's a first division football team in London called Queen's Park Rangers. I go training with the chief

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"I LOVE TO PLAY SMALL GIGS WHERE THE AUDIENCE HEARS YOU, AND NOT THE SYSTEM. WHEN YOU'RE PLAYING IN 20,000 SEAT AUDITORIUMS, YOU HAVE NO ALTERNATIVE. WHAT YOU DO IS ALMOST INAUDIBLE. IT'S JUST WHATEVER COMES OUT OF THOSE SPEAKERS."

executive. Prior to rehearsing and touring, we work at least twice a week running, sprinting and jogging. I make sure I do 35 pressups a day.

"You have to approach it like a sport because 2 1/2 hours on stage is quite a long time for continuous energy, especially when you're playing with Chester."

What about diet?

"I do watch what I eat here. Americans are much more diet conscious than we are in England. I think that's because of the amount of junk that's about. At home, I mostly eat home-cooked food."

Phil taught himself to play drums at an early age. "I was playing from the age of six along with records. That's how I taught myself. When I was about 15, I went to learn to read from Lloyd Ryan in London, and I stayed with him for about a year. I learned the basic rudiments, then I stopped.

"I went back to Frank King when I was about 17. I was with him for a couple of years. I liked the way he taught. He taught a lot of people — Brian Bennett of the Shadows, Bobby Elliott of the Hollies and Bruford went to him for a while.

"I never really came to grips with the music. I should have stuck with it. I've always felt that if I could hum it, I could play it. For me, that was good enough, but that attitude is bad.

"To me, there are two types of players.

You have Tony Williams who obviously just sat down and started playing and liked it. Then there's Carl Palmer who was taught and it shows. That is the basic difference — one is an intuitive player and the other is taught. Because of that kind of difference, I've always shied away from being taught.

"I'd love to be able to sit down and read music. I can bust through chords on a piano, but it would take me a long time to read a chart.

"Rudiments I found very, very helpful — much more helpful than anything else because they're used all the time. In any kind of funk or jazz drumming, the rudiments are always there."

I asked Phil how he felt his playing had changed over the years. "Hopefully, I've gotten better at leaving out things and not overplaying. In the early days of Genesis I was trying to put everything into everything.

"Cobham was a very early influence, and I tried to play like him on tunes that didn't need to be played like that. Now, I'm quite happy to leave blank space where everyone thinks there is going to be a fill. I get quite a kick out of that."

Phil felt a bit disillusioned when he saw one of his favorite drummers recently. It seems his hero spent too much time displaying great licks and not enough time playing along with the rest of the band. Says Phil, "It was so staggering, but at the same time, it wasn't totally right for the music. I think that makes a difference—the immature from the mature players."

What does Collins think of soloing? "I wish I could solo better. The only times I've ever soloed was when the equipment broke down and I was stuck for something to do. Then you just start getting somewhere when the equipment comes back on and suddenly everyone joins in and you haven't had a chance to do anything. I don't think I'm a very good soloist anyway. I can't remember ever listening to a solo back.

"I used to do a solo with Brand X which was good. It was more like an extended fill. There was a sustained chord instrument playing to add a melodic edge to it.

"I'm much more into that. I much prefer freer playing with other people and trying to solo in that context.

"It's very easy to do what an audience wants, you see. When rock drummers do solos they tend to be very boring. I've always felt drums should be melodic. Even when playing very simple stuff, there should be some kind of melodic approach to them.

"There seems to be this big either/or situation. You either play very fast tickytacky jazz, or you play really straight ahead. To me, to be a drummer, one continued on p. 54



DIRECTORY FOR THE COLLEGE BOUND PERCUSSIONIST



compiled by Harold Howland

Listed below are schools in the United States which offer degrees in music and whose curriculum includes percussion as a fundamental area of study.

Schools are listed alphabetically according to the postal abbreviation of each state name. The following information is given for each school:

Address, including music department telephone number. Where furnished, "X" means extension.

Name of chairman of music department or dean of school.

Highest degree of chairman or dean appears in parentheses following name, using the following abbreviations: (B) Bachelor's, (M) Master's, (D) Doctorate, (DIP) Diploma.

Percussion related subjects included in curriculum are number coded in the list below. After the chairman's name and degree a number appears. Refer back to the list and find the subject the number pertains to.

Subject Code List

- 1. Jazz Ensemble
- 2. Percussion Ensemble
- 3. Percussion
- 4. Stage Band
- 5. USA (Folk and Pop)
- 6. Jazz Studies
- *Please note that schools are constantly changing and refining their course offerings. This directory is meant to guide you in contacting those schools that recognize and offer percussion studies to their students.

ALABAMA

ALABAMA STATE UNIVERSITYMontgomery, AL 36101 205/262-3581 X268
Dean (Prof) Simmons, Otis D (D) 3.

ALABAMA, UNIVERSITY OF Box 2886 University, AL 35486 205/348-7110 Chmn (Prof) Sheley, Wayne M (D) 2, 3.

AUBURN UNIVERSITY Auburn, AL 36830 205/826-4164 Chmn Hinton, Wilbur (D) 3.

MONTEVALLO, UNIVERSITY OF Montevallo, AL 35115 205/665-2521 X278 Dean (Prof) Stewart, John W (D) 3. SOUTH ALABAMA, UNIVERSITY OF Mobile, AL 36688 205/460-6136 Chmn Wermuth, Robert F (D) 2, 3.

ARIZONA

ARIZONA STATE UNIVERSITY Tempe, AZ 85281 602/965-3371 Prof Britton, Mervin W (M) 3.

ARIZONA, UNIVERSITY OF Tucson, AZ 85721 602/884-1655 Dir (Prof) Werner, Robert J (D) 3.

ARKANSAS

ARKANSA S STATE UNIVERSITY State University, AR 72467 501/972-2094 Dean Copenhaver, Harold (D) 3. ARKANSAS, UNIVERSITY OF FayettevIlle, AR 72701 501/575-4701 Chmn (Prof) Widder, Roger H (M) 2, 3.

CALIFORNIA

CALIFORNIA INSTITUTE OF THE ARTS 24700 McBean Pkwy Valencia, CA 91355 805/255-1050 Dean England, Nicholas (D) 2, 3.

CALIFORNIA STATE UNIVERSITY 25800 Carlos Bee Blvd Hayward, CA 94542 415/881-3135 Chmn (Prof) Gove, Allen C (M) 2, 3.

CALIFORNIA STATE UNIVERSITY Long Beach, CA 90840 213/498-4781 Chmn (Prof) Daniel, Gerald (D) 2, 3.

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CALIFORNIA STATE UNIVERSITY

5151 State University Dr Los Angeles, CA 90032 213/224-3448 Chmn (Prof) Hubbard, Charles M (M) 3.

CALIFORNIA STATE UNIVERSITY

18111 Nordhoff St

Northridge, CA 91324 213/885-3184 Dean (Prof) Heidsiek, Ralph (D) 1, 2, 3.

CALIFORNIA STATE UNIVERSITY

6000 Jay St

Sacramento, CA 95819 916/454-6514 Assoc Dean (Prof) Adams, Lorna (D) 3.

SAN FRANCISCO STATE UNIVERSITY San Francisco, CA 94132 415/469-1431 Chmn (Prof) Rasmussen, Warren (D) 3.

SAN JOSE STATE UNIVERSITY

125 S 7th St

San Jose, CA 95192 408/277-2000 Chmn (Prof) Cowden, Robert (D) 2, 3.

CALIFORNIA, UNIVERSITY OF

Berkeley, CA 94720 415/642-2678 Chmn (Prof) Crocker, Richard L (D) 3.

CALIFORNIA, UNIVERSITY OF

405 Hilgard Av

Los Angeles, CA 90024 213/825-4761 Chmn (Assoc Prof) Gollner, Marie L (D) 3.

CLAREMONT GRADUATE SCHOOL

Claremont, CA 91711 714/626-8511 X3694 Chmn (Assoc Prof) Traficante, Frank (D) 3.

PACIFIC, UNIVERSITY OF THE

Stockton, CA 95211 209/946-2415 Dean (Prof) Lehn, Ira (M) 1, 3, 6.

REDLANDS, UNIVERSITY OF AT MALIBU

Malibu, CA 90265 213/456-4334 Dean (Prof) Bohrnstedt, Wayne (D) 3.

SAN FRANCISCO CONSERVATORY

1201 Ortega St

San Francisco, CA 94122 415/564-8086 Pres Salkind, Milton 3.

SOUTHERN CALIFORNIA, UNIVERSITY

Los Angeles, CA 90007 213/746-6935 Dir (Prof) Rarig, Howard R (D) 2, 3, 4.

STANFORD UNIVERSITY

Stanford, CA 94305 415/497-3811 Chmn (Prof) Cohen, Albert (D) 3.

COLORADO

COLORADO STATE UNIVERSITY

Ft Collins, CO 80523 303/491-5528 Chmn (Prof) Garretson, Robert L (D) 3, 6.

COLORADO, UNIVERSITY OF

Boulder, CO 80309 303/492-6352 Dean (Prof) Imig, Warner L (M) 2, 3.

DENVER, UNIVERSITY OF

Denver, CO 80210

Chmn (Prof) Fee, Roger D (D) 2, 3.

METROPOLITAN STATE COLLEGE

Auraria Higher Ed Ctr

Denver, CO 80204 303/292-5190 X342 Chmn (Prof) Tamblyn, Hal (D) 2, 3.

WESTERN STATE COLLEGE

Gunnison, CO 81230 303/943-3093 Chmn Sweetkind, David (D) 2, 3.

CONNECTICUT

BRIDGEPORT, UNIVERSITY OF

Bridgeport, CT 06602 203/576-4404 Chmn (Prof) Valante, Harrison R (D) 2, 3.

CONNECTICUT, UNIVERSITY OF

Storrs, CT 06268 203/486-3728 Chmn Evans, Edward (D) 2, 3.

HARTT COLLEGE OF MUSIC University of Hartford

W Hartford, CT 06117

Dir Mattran, Donald A (M) 1, 3.

WESTERN CONNECTICUT STATE COLLEGE

181 White St

Danbury, CT 06810 203/792-1400 X320 Chmn (Assoc Prof) Moryl, Richard (M) 1, 2, 3.

YALE UNIVERSITY

New Haven, CT 06520 203/436-4933 Dean Nelson, Philip F (D) 3.

DELAWARE

DELAWARE UNIVERSITY OF

Newark, DE 19711 302/738-2577 Chmn (Prof) Cady, Henry L (D) 2, 3.

DISTRICT OF COLUMBIA

AMERICAN UNIVERSITY, THE

Washington, DC 20016 202/686-2162 Chmn (Prof) Schuetze, George Jr (D) 3.

CATHOLIC UNIVERSITY OF AMERICA, THE

Washington, DC 20064 202/635-5414 Dean (Prof) Mastroianni, Thomas (D) 3.

HOWARD UNIVERSITY

Washington, DC 20001 202/636-7082 X83 Chmn (Prof) Patterson, Relford (D) 3.

FLORIDA

FLORIDA A & M UNIVERSITY

Tallahassee, FL 32307 904/222-8030 Chmn (Prof) Foster, William P (D) 2, 3.

FLORIDA INTERNATIONAL UNIVERSITY

Miami, FL 33174 305/223-2300 X2895 2 yr College

Chmn (Prof) Fink, Philip H (D) 3.

FLORIDA STATE UNIVERSITY

Tallahassee, FL 23206 904/644-3424 Dean (Prof) Housewright, Wiley (D) 2, 3.

FLORIDA TECHNOLOGICAL UNIVERSITY

Box 25000

Orlando, FL 32816 305/275-2867 Chmn (Assoc Prof) Wolf, Gary (D) 2, 3.

FLORIDA, UNIVERSITY OF

Gainesville, FL 32611 904/392-0223 Chmn (Prof) Poole, Reid (M) 3.

JACKSONVILLE UNIVERSITY

Jacksonville, FL 32211 904/744-3950 Dean (Prof) Kinne, Francis B (D) 3.

MIAMI, UNIVERSITY OF

PO Box 248165

Coral Gables, FL 33124 305/284-2433 Dean Lee, William (D) 2, 3.

SOUTH FLORIDA, UNIVERSITY OF

Tampa, FL 33620 813/974-2311 Chmn (Assoc Prof) Jennings, Vance (D) 2,

TAMPA, UNIVERSITY OF

Tampa, FL 33606 813/253-8861 X217 Chmn (Prof) Rodean, Richard (M) 1, 3, 6.

GEORGIA

ALBANY STATE COLLEGE

Albany, GA 31705 912/439-4027 Chmn (Assoc Prof) Jones, T M (D) 2, 3.

GEORGIA STATE UNIVERSITY

Atlanta, GA 30303 404/658-2349 Chmn (Asst Prof) Winick, Steven D (D) 3.

GEORGIA SOUTHERN COLLEGE

Statesboro, GA 30458 912/681-5396 Chmn Broucek, Jack W (D) 2, 3.

HAWAII

HAWAII, UNIVERSITY OF

2411 Dole St

Honolulu, HI 96822 808/948-7756 Chmn (Prof) Vaught, Raymond (D) 2, 3.

IDAHO

BOISE STATE UNIVERSITY

Boise, ID 83725 208/385-1771 Chmn (Prof) Elliott, Wilber (M) 2, 3.

IDAHO STATE UNIVERSITY

Pocatello, ID 83209 208/236-2225 Chmn (Assoc Prof) Stanek, Alan (D) 1, 2, 3.

IDAHO, UNIVERSITY OF

Moscow, ID 83843 208/885-6231 Dir (Prof) Peterson, Floyd (D) 2, 3.

ILLINOIS

AMERICAN CONSERVATORY OF MUSIC

116 S Michigan Av

Chicago, IL 60603 312/939-7067 Pres Heim, Leo E (M) 2, 3.

BRADLEY UNIVERSITY

Peoria, IL 61625 309/676-7611 X214 Dean (Prof) Cannon, Allen E (D) 2, 3.

CHICAGO MUSICAL COLLEGE OF ROOSEVELT UNIVERSITY

Chicago, IL 60605 312/341-3782 Dean (Prof) Ganz, P Felix (D) 2, 3.

DE PAUL UNIVERSITY

25 E Jackson Blvd

Chicago, IL 60604 312/321-7760 Dean (Prof) Miller, Frederick (D) 3.

EASTERN ILLINOIS UNIVERSITY

Charleston, IL 61920 217/581-2917 Chmn (Asst Prof) Key, Rhoderick (M) 2, 3.

ELMHURST COLLEGE

Elmhurst, IL 60126 341/279-4100 X357 Chmn (Assoc Prof) Sorensen, James (D) 2, 3.

ILLINOIS STATE UNIVERSITY

Normal, IL 61761 309/436-7631 Chmn Shrader, David (D) 3.

ILLINOIS. UNIVERSITY OF

Urbana, IL 61801 217/333-2620 Dir (Prof) Bays, Robert E (D) 2, 3.

NORTHERN ILLINOIS UNIVERSITY

Mus Bldg 140 DeKalb, IL 60115 815/753-1551 Dean (Prof) Buggert, Robert W 2, 3.

NORTHWESTERN UNIVERSITY

Evanston, IL 60201 312/492-7574 Dean (Prof) Miller, Thomas W (D) 2, 3.

QUINCY COLLEGE

Quincy, IL 62301 217/222-8020 Chmn (Prof) Wagner, Lavern J (D) 1, 3.

SOUTHERN ILLINOIS UNIVERSITY

Carbondale, IL 62901 618/453-2263 Dir (Prof) Coker, Wilson W (D) 2, 3.

VANDERCOOK COLLEGE OF MUSIC

3209 S Michigan Av Chicago, IL 60616 312/225-6288 Pres (Prof) Brittain, Richard E (M) 3.

WESTERN ILLINOIS UNIVERSITY

Macomb, IL 61455 309/298-1544 Dean (Prof) Suycott, Forrest D (D) 3.

WHEATON COLLEGE CONSERVATORY OF MUSIC

Wheaton, IL 60187 312/682-5098 Dean (Prof) Best, Harold M (D) 3.

INDIANA

BALL STATE UNIVERSITY

Muncie, IN 47306 317/285-4433 Dir (Prof) Hargreaves, Robert (D) 2, 3.

BUTLER UNIVERSITY

46 St & Clarendon Rd Indianapolis, IN 46208 317/283-9231 Dean (Prof) Chenette, Louis F (D) 3.

EVANSVILLE, UNIVERSITY OF

PO Box 329

Evansville, IN 47702 812/479-2742 Chmn (Asst Prof) Lacy, Edwin (M) 2, 3.

INDIANA CENTRAL UNIVERSITY

1400 E Hanna Av

Indianapolis, IN 46227 317/787-6301 X255 Chmn (Assoc Prof) Lamberson, James P (M) 3.

INDIANA STATE UNIVERSITY

Terre Haute, IN 47809 812/232-6311 X2213 Chmn (Prof) Cowden, Robert L (D) 2, 3.

INDIANA UNIVERSITY

Bloomington, IN 47401 812/337-1582 Dean (Prof) Webb, Charles H (D) 2, 3.

INDIANA UNIVERSITY AT SOUTH BEND

1825 Northside Blvd South Bend, IN 46615 219/282-2341 Chmn (Assoc Prof) Demaree, Robert W Jr (D) 2, 3.

VALPARAISO UNIVERSITY

Valparaiso, IN 46383 219/464-5454 Chmn (Assoc Prof) Telschow, Frederick (D) 3.

IOWA

CENTRAL COLLEGE

Pella, IA 50219 515/628-4151 X246 Chmn (Assoc Prof) Folkerts, Davis (M) 1, 2, 3 6

COE COLLEGE

Cedar Rapids, IA 52402 319/364-1511 X281 Chmn (Assoc Prof) Slattery, Thomas C (D) 2, 3.

DRAKE UNIVERSITY

Des Moines, IA 50311 515/271-3131 Dean (Prof) Jackson, Paul J (D) 1, 2, 3, 6.

IOWA, THE UNIVERSITY OF

lowa City, IA 52242 319/353-3445

MARYCREST COLLEGE

1607 W 12th St

Davenport, IA 52804 319/326-9264 Chmn (Assoc Prof) Farris, Robert (D) 2, 3.

NORTHERN IOWA, UNIVERSITY OF

Cedar Falls, IA 50613 319/273-2024 Chmn (Assoc Prof) Ross, Ronald (D) 3.

ST AMBROSE COLLEGE

Davenport, IA 52803 319/324-1681 X285 Chmn (Assoc Prof), Sutton, Robert (M) 2, 3.

KANSAS

EMPORIA, KANSAS STATE COLLEGE

Emporia, KS 66801 316/343-1200 Chmn (Prof) Ciurczak, Peter L (D) 3.

FORT HAYS, KANSAS STATE COLLEGE

Hays, KS 67601 913/628-4226 Chmn (Prof) Bartholomew, Leland E (D) 2,

KANSAS STATE UNIVERSITY

Manhattan, KS 66506 913/532-5740 Chmn (Prof) Steinbauer, Robert (D) 1, 2, 3.

KANSAS, THE UNIVERSITY OF

Lawrence, KS 66045 913/864-3421 Dean (Prof) Moeser, James C (D) 2, 3.

WASHBURN UNIVERSITY

Topeka, KS 66621 913/235-5341 X481 Chmn (Prof) Iltis, John (D) 2, 3.

WICHITA STATE UNIVERSITY

Wichita, KS 67208 316/689-3500 Dean (Prof) Terwilliger, Gordon (D) 3.

KENTUCKY

CUMBERLAND COLLEGE

Williamsburg, KY 40769 606/549-2200 Chmn (Prof) Wortman, Harold R (D) 2, 3.

EASTERN KENTUCKY UNIVERSITY

Richmond, KY 40475 606/623-3266 Chmn (Prof) Muns, George E (D) 2, 3.

KENTUCKY STATE UNIVERSITY

Frankfort, KY 40601 502/564-6496 Head (Prof) Swindell, Warren C (D) 3, 6.

KENTUCKY, UNIVERSITY OF

Lexington, KY 40506 606/258-4936 Dir (Prof) Buttram, Joe (D) 3.

LOUISVILLE. UNIVERSITY OF

9001 Shelbyville Rd Louisville, KY 40222 502/425-8281 Dean Ball, Jerry W (M) 2, 3.

MOREHEAD STATE UNIVERSITY

Morehead, KY 40351 606/783-3102 Dean (Prof) Duncan, Johnson E (D) 1, 2. 3.

UNION COLLEGE

Barbourville, KY 40906 606/546-4151 X132 Chmn (Asst Prof) Dontchois, Leo (M) 3.

WESTERN KENTUCKY UNIVERSITY

Bowling Green, KY 42101 502/745-3751 Chmn (Prof) Hobbs, Wayne (D) 3.

LOUISIANA

FRANCIS T NICHOLLS STATE UNIVERSITY

Thibodaux, LA 70301 504/446-8111 X255 Chmn Lindsley, Timothy R (M) 3, 4.

LOUISIANA STATE UNIVERSITY

Baton Rouge, LA 70803 504/388-3261 Dean (Prof) Timm, Everett L (D) 2, 3.

LOUISIANA TECHNOLOGICAL UNIVERSITY

Ruston, LA 71270 318/257-0211 Chmn (Assoc Prof) Young, Raymond G (M) 2, 3.

LOYOLA UNIVERSITY

6363 St Charles

New Orleans, LA 70118 504/866-5471 X217 Dean (Asst Prof) Tunks, Thomas (D) 3.

McNEESE STATE UNIVERSITY

Lake Charles, LA 70601 318/477-2520 X419 Mahady, Terrance 3

NEW ORLEANS, UNIVERSITY OF

New Orleans, LA 70122 504/288-3161 X381 Chmn (Assoc Prof) Bulla, Mary A (M) 3, 4.

NORTHEAST LOUISIANA UNIVERSITY

4001 Desiard

MARYLAND

MARYLAND UNIVERSITY BALTIMORE

5401 Wilkens Av Baltimore, MD 21228 301/455-2942 Chmn (Assoc Prof) Powell, Felix (D) 3, 6.

MARYLAND, UNIVERSITY OF

College Park, MD 20742 301/454-2501 Chmn (Prof) Troth, Eugene W (D) 3.

PEABODY CONSERVATORY OF MUSIC

1 E Mt Vernon Pl

Baltimore, MD 21202 301/837-0600 Pres Goldman, Richard Franko (D) 3.

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TOWSON STATE COLLEGE

Towson, MD 21204 301/823-7500 Assoc Prof Rauschenberg, Dale E (M) 1, 2,

MASSACHUSETTS

BERKLEE COLLEGE OF MUSIC

1140 Boylston St Boston, MA 02215 617/266-1400

Ehmn, Anderson, Dean (M) 3, 6.

BOSTON CONSERVATORY OF MUSIC 8 The Fenway

Boston, MA 02215 617/536-6340 Dean Philpott, Herbert J (M) 3.

BOSTON UNIVERSITY 855 Commonwealth Av Boston, MA 02215 617/353-3341

Dir (Prof) Fullbright, Wilbur D (D) 3. LOWELL, UNIVERSITY OF

Lowell, MA 01854 617/454-8011 Dean Elliot, Thomas (M) 2, 3.

MASSACHUSETTS, UNIVERSITY OF Amherst, MA 01002 413/545-2227 Assoc Prof Tanner, Peter (D) 1, 2, 3, 6.

NEW ENGLAND CONSERVATORY 290 Huntington Av Boston, MA 02115 617/262-1120 Buda, Frederick (B) 3.

MICHIGAN

CENTRAL MICHIGAN UNIVERSITY

Mt Pleasant, MI 48859 517/774-3281 Chmn (Prof) Schempf, William (D) 2, 3.

EASTERN MICHIGAN UNIVERSITY Ypsilanti, MI 48197 313/487-0244

Dean (Head) Hause, James B (D) 3. MICHIGAN STATE UNIVERSITY

E Lansing, 48824 517-355-4583 Chmn (Prof) Niblock, James F (D) 3.

MICHIGAN, THE UNIVERSITY OF Ann Arbor, MI 48109 313/764-0583 Dean (Prof) Britton, Allen P (D) 3.

NORTHERN MICHIGAN UNIVERSITY Marguette, MI 49855 906/227-3540 Chmn (Assoc Prof) Stephenson, Robert (D) 2. 3.

WAYNE STATE UNIVERSITY Detroit, MI 48202 313/577-1795 Chmn (Prof) Lawson, Robert F (M) 3.

WESTERN MICHIGAN UNIVERSITY Kalamazoo, MI 49008 616/383-0910 Chmn (Prof) Fink, Robert (D) 2, 3, 4.

MINNESOTA

AUGSBURG COLLEGE

Minneapolis, MN 55454 612/332-5181 X522 Chmn (Assoc Prof) Karlen, Robert A (M) 2,

BEMIDJI STATE UNIVERSITY Bemidji, MN 56601 218/755-2915 Dean Gallagher, Fulton D (D) 1, 3.

MANKATO STATE COLLEGE Mankato, MN 56001 507/389-2119 Chmn (Prof) McMurty, Barbara (D) 3.

MINNESOTA, UNIVERSITY OF

106 Scott Hall Minneapolis, MN 55455 612/373-4323 Comp, PhD Mus Ed Chmn (Prof) Ultan, Lloyd (D) 3.

MINNESOTA. UNIVERSITY OF Duluth, MN 55812 218/726-8208 Chmn (Assoc Prof) Gauger, Ronald R (D) 2,

ST OLAF COLLEGE

Northfield, MN 55057 507/663-3180 Chmn (Prof) White, Adolph P (D) 3.

MISSISSIPPI

JACKSON STATE UNIVERSITY Jackson, MS 39217 601/968-2141 Chmn (Prof) Robinson, Dollye M E (D) 2, 3.

MISSISSIPPI. UNIVERSITY OF University, MS 38677 601/232-7268 Chmn (Prof) Coleman, James (D) 3.

SOUTHERN MISSISSIPPI, UNIVERSITY

Hattiesburg, MS 39401 601/266-7276 Chmn Carnovale. Norbert S (D) 3.

MISSOURI

CENTRAL MISSOURI STATE UNIVERSITY

Warrensburg, MO 64093 816/429-4530 Chmn (Prof) Coleman, Russell (D) 2, 3.

MISSOURI, UNIVERSITY OF

140 Fine Arts Bldg Columbia, MO 65201 314/882-3650 Chmn (Prof) McGlothlin, Donald E (D) 3.

MISSOURI, UNIVERSITY OF 4420 Warwick Blvd

Kansas City, MO 64111 816/276-2731 Dean (Prof) Merrill, Lindsey (D) 2, 3.

MISSOURI, UNIVERSITY OF

8001 Natural Bridge Rd St Louis, MO 63121 314/453-5901 Chmn (Assoc Prof) Perris, Arnold (D) 2, 3.

NORTHEAST MISSOURI STATE UNIVERSITY

Kirksville, MO 63501 816/665-5121 X7196 Chmn (Prof) Jorgenson, Dale A (D) 3.

ST LOUIS CONSERVATORY OF MUSIC 560 Trinity

St Louis, MO 63130 314/863-3033 Pres Boal, Dean (D) 3.

SOUTHEAST MISSOURI STATE COLLEGE

Cape Girardeau, MO 63701 314/334-8211

Chmn Dumas, Doyle A (D) 2, 3.

SOUTHWEST MISSOURI STATE UNIVERSITY

Springfield, MO 65802 417/831-1561 X277 Chmn (Prof) Blakely, Lloyd G (D) 2, 3.

MONTANA

MONTANA, UNIVERSITY OF Missoula, MT 59801 406/243-6880 Dean Kiley, Robert (M) 3.

NEBRASKA

KEARNEY STATE COLLEGE

Kearney, NE 68847 308/236-4446 Chmn (Prof) Thomas, G F (D) 3.

NEBRASKA, UNIVERSITY OF

Lincoln. NE 68508 402/472-2503 Chmn (Prof) Moran, John (M) 2, 3.

NEBRASKA UNIVERSITY AT OMAHA

Omaha, NE 68101 402/554-2251 PT Stovall, Christopher (B) 2, 3.

NEVADA

NEVADA, UNIVERSITY OF

4505 Maryland Pkwy Las Vegas, NV 89154 702/739-3332 Chmn (Asst Prof) Hanlon, Kenneth (M) 1, 2, 3. 6.

NEW HAMPSHIRE

NEW HAMPSHIRE, UNIVERSITY OF Durham, NH 03824 603/862-2404

Assoc Prof Whitlock, John B (D) 3.

PLYMOUTH STATE COLLEGE

Plymouth, NH 03264 603/536-1550 X313 Chmn (Assoc Prof) Norwood, Earl (D) 3.

NEW JERSEY

GLASSBORO STATE COLLEGE Glassboro, NJ 08028 609/445-6041 Chmn (Prof) Simpson, Eugene (D) 3.

JERSEY CITY STATE COLLEGE Jersey City, NJ 07305 201/547-3151

Chmn (Assoc Prof) Dubbiosi, Stelio (D) 2, 3. KEAN COLLEGE OF NEW JERSEY

Union, NJ 07083 201/527-2108 Chmn (Prof) Golub, Herbert (M) 2, 3.

MONTCLAIR STATE COLLEGE

Upper Montclair, NJ 07043 201/893-5227 Dean (Prof) Mintz, Donald (D) 3.

PATERSON WILLIAM COLLEGE. THE

300 Pompton Rd

Wayne, NJ 07470 201/881-2314 Chmn (Prof) Latherow, Robert (D) 2, 3.

DOUGLASS COLLEGE IN THE RUTGERS STATE UNIVERSITY

New Brunswick, NJ 08903 201/932-7020 Chmn (Prof) Lincoln, Robert D (M) 2, 3.

TRENTON STATE COLLEGE

PO Box 940

Trenton, NJ 08625 609/771-2551 Chmn (Prof) Rittenhouse, Robert J (D) 1, 2,

NEW MEXICO

NEW MEXICO HIGHLANDS UNIVERSITY Las Vegas, NM 87701 505/425-7511 X359

Chmn (Assoc Prof) Greene, Grady J (D) 1, 3.

NEW MEXICO STATE UNIVERSITY

University Park, NM 88003 505/646-2421 Chmn (Prof) Webb, Guy B (D) 2, 3.

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NEW MEXICO. UNIVERSITY OF

Albuquerque, NM 87131 505/277-2126 NM Perf, MM Mus Ed Chmn (Prof) Rhoads, William E (M) 1, 3, 4,

NEWYORK

BROOKLYN COLLEGE, CITY UNIVERSITY OF NEW YORK

Brooklyn, NY 11210 212/780-5286 Dean (Prof) Hickok, Robert B (B) 2, 3.

QUEENS COLLEGE, CITY UNIVERSITY OF NEW YORK

Flushing, NY 11367 212/520-7340 Chmn (Prof) Mandelbaum, Joel (D) 3.

FIVE TOWNS COLLEGE

2350 Merrick Ave Merrick, NY 11566 516/379-1400

HOFSTRA UNIVERSITY

Hempstead, NY 11550 516/560-3371 Chmn (Assoc Prof) Deutsch. Herbert (M) 2.

ITHACA COLLEGE

Ithaca, NY 14850 607/274-3170 Dean Stegall, Joel (D) 3.

THE JUILLIARD SCHOOL OF MUSIC

Lincoln Center

New York, NY 10023 212/799-5000 Pres Mennin, Peter (D) 3.

MANHATTAN SCHOOL OF MUSIC

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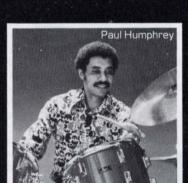
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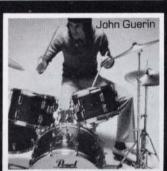


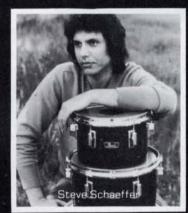


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CYMBAL TALK



With Zildjian's

LENNY DIMUZIO

by Cheech Iero

Some of the world's finest drummers depend on Lennie DiMuzio. Pictured at left with DiMuzio are: (clockwise) Danny Seraphine, Ed Shaughnessy, Buddy Rich, Harvey Mason, Billy Cobham, Gene Krupa and Max Roach.

As Manager of Sales and Selection for the Zildjian cymbal company, DiMuzio advises and selects cymbals for Zildjian's prestigious clientele. According to Louie Bellson, "Lenny DiMuzio is the only guy besides me who knows the individual sound I'm after.

DiMuzio is a professional drummer, beginning his career at age 12 and later studying at the New England Conservatory and the Berklee School of Music. For the past eighteen years, DiMuzio has been affiliated with the Zildjian company, working closely with Armand and Robert Zildjian.

CI: What is the difference between the K and A Zildjian cymbal? LD: The K Zildjian cymbals were manufactured in Istanbul until recently. They will now be produced at the Zildjian Canadian factory in Meductic. The factory has been in operation for 10 years, manufacturing and distributing the Avedis Zildjian line (Azco Ltd.) to the European and Canadian market exclusively. We do not sell K Zildjian cymbals from the Norwell factory. Gretsch manufacturers will naturally be involved with the distribution of the K line in the United States due to their long association with the product.

The methods of fabrication used result in the difference in sound. The K cymbals are totally hand-crafted, whereas machinery is also used to make the A line. The use of machinery facilitates bigger production and a wider selection of cymbals. In the Canadian factory they probably have different cup sizes. K Zildjian cymbals do not have a variety of sounds because much of the sound relies on the cup of the cymbal. There isn't a variety of weights.

A small group of workers migrated from Istanbul last year and will work exclusively on the K line in Canada.

CI: The variety of sounds you get from K Zildjian cymbals is not due to the type of metal used, but depends on fabrication?

LD: Yes. The alloy is the same, it's just in the fabrication. When the company first started, all the cymbals came from Istanbul. Mr. (Avedis) Zildjian went to Istanbul to learn the Zildjian cymbal making process. Avedis Zildjian was one of the only descendants left in line for the inheritance of the secret Zildjian process. Mr. Zildjian set up the Avedis Zildjian Cymbal Company here but the Zildjian factory in Istanbul continued making the K. He naturally called his the A.

 $CI: \ Is \ there \ only \ one \ person \ now \ that \ knows \ the "secret formula?"$

LD: No, there would be Avedis Zildjian Sr. and his two sons, Robert and Armand. Probably their sons might know.

CI: Could you compare this secret prescription to the mysterious make-up of Coca-Cola for example?

LD: It is very similar to the secret of Coca-Cola; something that is memorized. If you were to document it and patent it you would have to expose it. Anyone could make a cymbal but they certainly would not be able to devise the secret.

CI: Is the secret in percentage of alloys or in the process of hammering?

LD: Anyone can figure out how to make it. There are other cymbals on the market and they can shape them, make the cups, and get a fairly decent sound. But, I believe it's in the combination of alloys for example, with the combination of metals that we are using. The metal should be breaking. Metallurgists tell us that we are violating the code of physics with those alloys. The cymbal should not be so durable. Bell metal will break, but because of the strength of the metal and the way it's mixed, the end result is durability, plus sound. Of course, the sound is enhanced by making the cymbal correctly. Before the cymbal is made, that sound is in the casting. There is a combination of metals that are melted and blended together; so there is a secret, no doubt about it. With today's modern technology you think someone would be able to duplicate it, but everyone else who decided to make cymbals made them another way, and would not use the basic alloys like that. They would start with sheet metal, or pour the metals in a different sequence. That is why you were not allowed to enter the room where the process is completed. That's never been opened to anybody. I don't even know what goes on in there and I've been here 18 years.

CI: There must be some workers behind that door.

LD: One elderly man has been with Mr. Zildjian for forty years. An old dedicated Swedish man and that is it. He may know something about it.

CI: Has any espionage ever surfaced due to this mysterious formula?

LD: I don't think you could actually pin-point the secret. Even if you could see the process, you wouldn't understand it. I think more than one thing is done. I don't believe that anyone over the years that knew anything about it could document it. That is why no one has actually tried to make a cymbal like that. Take for example, the Paiste Cymbal Company. They make their cymbals entirely different than the way we do. Their cymbals don't sound all that bad, though they lack the volume, projection, and cutting-power of Zildjian cymbals. There is something natural about the Zildjian cymbal sound. I guess you can tell I'm a true salesman all the way. The question has been asked plenty of times, "there really is a secret?" The metal stands up where a lot of other cymbals break. All Zildjians have that quality throughout the process and the individuality of sound changes. Even if there is something wrong in the process, the cymbal doesn't really get bad, the sound just changes. All the cymbals are good, they all have their own unique sound. You're talking about cymbals that go back to 1623 when this process originated and was discovered.

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CI: By diminishing the bell of the cymbal, I notice that the overtones decrease and you get much more stick clarity. Do the overtones originate from the bell of the cymbal?

LD: Yes. The "rule of thumb" is that the bell of a cymbal projects the amount of ringing qualities the cymbal will give off. A cymbal with a big cup will give a lot of ring. As you shrink the cup size, you take away the overtones. When you eliminate the cup altogether, you have the least amount of overtones. The ride cymbals sequence includes the *Mini Ping* ride, *Medium ride*, *Medium Ping Crash* ride and the *Rock 21* with the big cup. Cup size determines the amount of tightness in a cymbal or its ringing qualities. The curviture of the cymbal (called the bow area or the taper) determines the pitch. The higher the taper, the higher the pitch; the lower the taper, the lower the pitch.

Another relative factor is weight. You have to have weight in a cymbal to get ping qualities. The weight and thickness of the metal is what gives the rebound. Thin cymbals sound higher pitched but they are lower. You see, it's contrary to what you hear. The high pitched cymbal comes from the heavy ones. Heavier metal produces more stick sound and ping qualities. It's confusing to most drummers. They want a high pitched cymbal so they buy a thin one. No way can you get a high pitched cymbal in a thin cymbal unless you bow it like a balloon. Then, because it's so bowed you might get a tinkle or high pitched ping quality. The response of a cymbal and amount of volume is all contingent upon the size. Be careful of the size of a cymbal based upon the size band that you work with because you could over work a cymbal. For example, buying 16 inches to push a 10 piece band won't work because you don't have enough body in the cymbal to project.

CI: What is the process used to make cymbals brilliant?

LD: Just a buffing process. We use high tolerance buffing machines which are water cooled and done by an expert. You don't want to apply heat unless you know exactly what you are doing.

CI: After cymbals are made brilliant will they wear and tarnish?

LD: They will stay cleaner and brighter a lot longer than the



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regular Zildjian but you still have to clean them periodically. That sheen will last indefinitely.

CI: Tarnished cymbals seem to lose their brilliance and resonance. The sound is held back by the dirt and built up tarnish in the tone grooves.

LD: We were skeptical about putting a cleaner on the market up until four years ago when we introduced our particular cleaner. Since we put our cleaner on the market other things have come along that also work well. Naturally you take a formula and make it better! There are things that are good but our stuff really cleans the cymbal. It doesn't polish — it cleans. I think we should investigate some advanced methods of cleaning cymbals. It would be nice to have a method of cleaning cymbals without all the rubbing that is necessary. It is hard work. Maybe that's why some drummers leave their cymbals dirty. I've heard of so many things over the years used for cleaning cymbals. Did you ever hear of using a salt solution? Take a half glass of salt and pour in concentrated lemon juice. Mix them until you get a thick paste. Then apply it to the cymbal and use a little elbow grease. It cleans! My theory is you can only get so much out of a cymbal, the rest is in the hands.

CI: How many cymbal testers do you have?

LD: Seven professionals altogether. Six and myself. About forty-five employees altogether.

CI: For how long are the finished cymbals aged?

LD: Finished cymbals are aged for one month to stabilize the sound. Like a fine wine fermenting! Cymbals change in color while heating from black to rust and finally after the outer crust of metal is taken off they take on a natural color. It's activated at this point. The unfinished cymbal would only be used by a few drummers who are seeking that concentrated sound. We are looking into that. We want to meet the needs of all the drummers. We are working out four or five new things; testing and researching. By the end of the year possibly two or three new products will be on the market. Percussion is growing so fast. Drummers are into everything.

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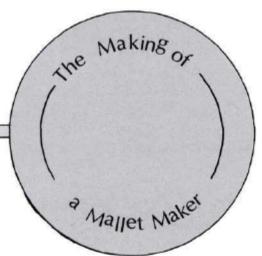
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Mike Balter:



by Bill Olive

When Mike Balter was playing mallets at the Blue Max or the Empire Room in Chicago, the leaders said, "Play louder, we can't hear you." Balter used a pair of harder mallets, but the musical sound was lost and became more percussive.

A time later, Balter was recording a local TV commercial and it happened again. This time it was nothing but click, click on the marimba from his rubber mallets. It wasn't the sound they wanted either. He tried finger tips, eraser-tips of pencils and even pieces of cotton over the eraser tips of the pencils. The problem was still there, recording the lower range of the marimba.

Lou Singer, one of Balter's teachers, taught him how to wrap mallets, so he experimented. From his love of tools and machinery, he developed a few toy molds. He observed that a round ball striking a flat surface touches at only a pin-head point and therefore a lot of energy is wasted on a set amount of tone. If the ball were larger it would have more striking surface. Using 1 1/8" and 1 W heads proved too heavy. By taking it off the top, putting it on the sides and giving it an oval shape, a softer tone developed.

Yarn, nylon, wool, cotton and acrylics were experimented with first. The testing produced a wool yarn that sounded mellow. The problem was that wool lasted only two months. Acrylic yarns were used next. They didn't sound as good, but couldn't be destroyed. Finally, a new acrylic wool was developed which lasted and sounded good. His current inventory now includes 600 skeins of domestic yarn. The cord used is imported from France. The rubber heads are checked with a durometer for hardness.

While working with Shelly Elias, Balter's first recognition resulted for these new mallets. Elias loved the sound the mallets made and asked Mike to make a set for him. Later Elias told him, "You should put them on the market."

Balter started thinking about going into business. To promote the mallets, he sent



samples to the top mallet players and educators in the field. These included: Dale Anderson, Emil Richards, Tom Davis, Vic Feldman, Gordon Peters, Jimmy Lane, John Baldwin, Joel Leach, Tony Cirone, Roy Knapp and Jose Bethancourt. These professionals offered their suggestions, which Balter followed to modify the mallets accordingly. It took over two years to come out with the first model, which was shown at the Mid-West Band Clinic. This first production had consisted of 500 mallets, all of different materials.

In the beginning, Balter only made mallets to fill orders. Many of the mallets were made from 1 a.m. to 4 a.m. after coming home from a playing engagement. In a short time, he began stocking them, making 50 pairs of one model at a time.

The rattan handles are imported from the Orient at 20,000 to 25,000 per shipment. Balter claims rattan handles are the best. The handles come in 16" lengths, which are cut down and matched. Balter checks every pair of mallets produced.

Since starting the business in his home, Balter has moved to another facility in Northbrook, a northern suburb of Chicago. The company produces about 3,000 pairs monthly now.

After buying all the materials, the next step was to patent the mallet line. Operation costs for full color catalogs and advertising were expensive, but necessary. An artist friend drew their logo. Balter and his dad together created their slogan . . . "A Stroke to Perfection."

Their first big production problem was packaging. Most players like to try mallets before buying them. Store owners don't like packages to be opened as they look used or rejected. The solution came one evening after dinner. His mother was putting left-overs away in a plastic zip-lock bag. Why not use those? The company that made them had a 15,000 minimum order since they weren't a stock item. Insert cards were ordered to make the packaging more presentable. Mallet information was also included.

What started out as a one-man hobby has grown to a company of five employees. What originally began as a single product company, has emerged into a full line of specialty mallets, including unwound, cord, yarn wound and mushroom heads, to double headers, Louie Bellson Drum-Set mallets—and even a Balter Mallet Case.

Even though every month brings more orders, at 27 years of age, Balter still wants to perform. With the business security, he can be selective about his playing. If the company should get really big, he may give up some club dates but stay with theater engagements.

Balter said that his company will never sell-out or merge. He wants to keep it strictly personal. His name is on the product and he feels fully responsible for its quality. Further details on the line may be obtained by writing: Mike Balter Mallets, PO Box 531, Northbrook, IL 60062.

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MORELLO

by Scott Kevin Fish

photos by Lewis Citer

Joe Morello is a drummer not often written about. The last album to feature Morello was the Dave Brubeck Quartet's 25th Anniversary Reunion. In the liner notes to that album Morello wrote, "It's nice to be remembered when you're old and gray."

But it's hard to forget Morello, a musician who has played for the Queen of England and the President of the United States. A drummer who won the down beat polls and every music poll in Japan, Europe, Australia and South America five years in a row.

About the liner notes Morello said, "It was actually supposed to be a humorous thing. Sometimes I get kind of down with it but not too much. It's been good to me. It's been a lot in such, a short time and now, as much as I enjoy taking it easy and doing what I want to do, I want to start playing again."

Joe is currently fronting his own quintet which would be impossible without his friend and guide dog, Matthew, given to him by the Guide Dog Foundation for the Blind, Inc. in Smithtown N.Y. The quintet has been performing in clubs in New Jersey and New York City.

Prior to this, Morello was a member of the Dave Brubeck Quartet in 1955 until 1968. During his stay with the Brubeck Quartet, Joe traveled extensively and when asked he touched on some of the realities of a musician's life on the road.

"I've seen those kids. They're dying to go on the road with a band. I guess they think it's just a lot of laughs, a lot of wine, women and song.

"But man, after awhile you just get tired from traveling all day long and then you've got to get up there and do a thing. Four thousand people out there waiting to pick out all your mistakes and, if you don't do something exactly like the recording they say, 'Oh man, he is not that good... Brubeck? Naw, he can't play. Desmond isn't playing good.' Then you go back to the hotel, have a couple of drinks, go to bed, get up and catch another seven o'clock plane, because you're working for thirty-seven thousand people a week.

"With Brubeck, we used to do about ninety one, nighters and they weren't all in a row! It was Dallas, San Francisco, Boston, Detroit, Miami to Houston ... as if you had a map and threw a dart. Wherever it lands, that where you go.

"On the other hand I don't think many people will have the opportunity to see the things I've seen. I've been around the world four times. Been to just about every country in the world Met a lot of drummers, nice people and seen a lot of interesting things. They can't take that away from me.

Commenting on the music scene today, Morello said, "most of these kids today and a lot of bands really haven't any roots or foundation. That's why I don't teach too much anymore. Drives me right up the wall! I don't take any beginners. Right away they want to know what's being played in the hotels and clubs. And then you've got disco."

In speaking about his teaching practice, Joe seemed amazed that he had students come to study with him in New Jersey from as far away as Arizona, Texas and Canada. He pointed out that studying with a "name" drummer isn't necessarily more beneficial than studying with a competent teacher in your own backyard.

"All a teacher can really show you is how to play the drum. That's all. I don't care how much technique you've got or how little you have.

"I never used half of the technique that I have. I don't need to. For what? Unless I'm feeling real hotsy-totsy one night. I'll come on with the power a little bit if I'm up to it. Sometimes I feel like doing that. It's good to know that I can do it if I want to, but normally I don't knock myself out like that.

"I'd rather do my playing first and then if people want to see some fast licks I can do it. But, I like to do my playing first, then I'll play for the crowd."

I asked Joe to tell me about his early teachers, influences and aspirations.

"When I was in Springfield, Massachusetts, I studied with Joe Sefcick. He was a vaudeville drummer. He played the whole set, but he played a lot of snare. He was able to really play the drum.

"Then I went with Lawrence Stone and was playing all the club dates and commercial gigs in town. I became Springfield's best drummer and learned how to read. If you go through two or three books and still can't read, you never will. Notes are notes. It's how you phrase them and interpret them.

"I used to practice a lot when I was younger. I couldn't play baseball or football like the average guy, so it was fun for me to practice or go through books and things. I used to do a lot of reading."

Joe Morello began his musical life as a violinist and said that his "claim to fame was playing with the Boston Symphony when I was about six or seven years old.

"Heifitz is my favorite musician but when I heard him I went home and cried. I figured I could never get that sound. That was it. No more violin."

Joe found the drums easier to play and chuckled at the recollection of his vehement father saying that he would never spend money on drum lessons.

"It was so funny because I couldn't even read. I memorized everything on violin. The teacher didn't know until two years later that I couldn't see the music.

"One of my favorite drummers was Davey Tough. He could keep a nice rhythm with the band. He hardly did anything with his left hand. He was straight ahead on the big cymbal, but he got it cookin."

"I used to listen to Sidney Catlett, J.C. Heard! Heard was another fine drummer, and then Jo Jones, who is still a good friend of mine. Jo taught me a lot. I played opposite him for about six or seven weeks at the Embers. Jo used to play his bass drum open. He had a little twenty inch bass drum, snare drum, cymbal, hi-hat stand and one little floor tom.

"He'd get up on the drums with brushes and get that bass drum going. A good sound. I'd get up there and the bass drum would go boom, boom, boom. I sat down and watched that bass drum realizing I was doing something wrong. The only way you could play it was by pressing the beater

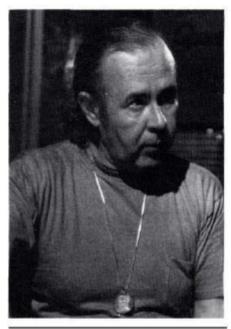
into the head. Jo would play heel up, toes down. He'd been playing like that for so long that he could control it. I learned a lot about hi-hats from Jo. He would really get a breathing sound from his hi-hats.

"Roy Haynes is beautiful. One of my best friends. I love him. A great drummer! One of the most original drummers I think I've ever heard. He doesn't sound like anybody but Roy Haynes, which I respect tremendously.

"Phil Woods and I grew up together. We used to play the commercial gigs in Springfield with Sal Salvador, Hal Sirah and Chuck Andrus, and on weekends we'd have sessions in a cellar or anyplace. We even got busted once for playing on a vacant airfield in the middle of the night!

"Phil went to Julliard and wanted me to go to New York. I thought those cats were too good. I could never make it down there. Finally, I went down a couple of years after everybody else. Sal was with Kenton on the road so I didn't see him until I was there a couple of months.

"I went to New York and starved for about a year. I didn't work at all. I started off living in a room for fifteen dollars a week, regressing to a nine dollar room and then a seven dollar room the size of a



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bathroom with no door on it. When Sal came through town he introduced me to some musicians.

"I went to Birdland and met Gil Melle and Marian McPartland at the Hickory House. I'd never heard of her before. She let me play a tune and liked the way I played the brushes.

"I used to see Marian at least twice a week. One night I walked in and Marian said, There he is! That's him.' This guy came over and asked, 'Are you workin' Friday?' I said, 'No.' He said, 'How would you like to come and start with me at Birdland?' It was guitarist Johnny Smith."

Morello played with Johnny Smith for several months when, "Kenton was playing Birdland and Stan Levy had to take about three weeks off. Kenton was looking for a sub and all the guys around New York were saying, 'Oh man, I wouldn't take that job, it's like chopping wood.' Sal said 'Why don't you go on the band?' I decided to do it.

"The night before I left to go with Kenton I got this frantic call at The Embers from Jimmy McPartland. He said, 'I hear that you're going with Stan Kenton. Marian wanted to know if you'd join her group. How about two hundred to start off with? On the road it'll be three hundred.' I said, 'I'll take it!'

"It worked out that I had just one day left after Kenton to go to Chicago and join Marian at the Blue Note. Then I stayed with Marian for awhile. Everything seemed to fall into place. A lot of drummers would come by and say, 'Ah man, you oughta be playing with guys like Zoot Sims. Marian don't swing. She can't play' . . . and all that.

"When I left that job, all those cats that had been putting me down wanted the gig. All those cats that were hanging around Charlie's Tavern telling me how great they played were still on the outside looking in."

Joe Morello is most noted for his small group playing but is an excellent all around drummer and enjoyed his short time with the Kenton band. "Kenton was a lot of fun. The first night I couldn't play loud enough. At the end of the night man, I played so loud on the cymbals, rolling and everything as loud as I could play. And Kenton would smile and bring it up louder!

"The guys were coming up and saying that it sounded good. I couldn't hear! The brass was so powerful. But by the end of the first four days I had the book down pretty well.

"The funniest thing happened when we started off. They were calling off tunes while the band boy was fixing the drum seat. It was too low. I bent down and knocked over all the drum charts. Whoosh! So Stan shook his head and called out "A Train" and I just played a straight ahead kind of thing. I didn't read anything.

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"The chart is nothing more than a guide telling you when to start and when to stop. It's just to let you know what the band is doing. That's all. The idea is to hold the band together. You've got eighteen men and everyone is tapping their feet differently."

Morello is also a tremendous soloist, but like Rich and Bellson there is a syndrome where an audience feels short changed if they do not get a twenty-minute drum solo. Morello doesn't feel he has been caught up in that whirlpool.

"Those records like Louis versus Buddy— they get so monotonous after awhile. I've got one record done years ago with Max and Buddy. Max played very well but then Buddy drew him into a trap. And of course, Max is not equipped for that. He doesn't play that way.

"As much as I respect what they're doing," Joe emphasized, "it makes a contest out of playing the drums. It lacks musicality. I mean, it's nice to have two drummers that can play together. You can express yourself but then it gets to be a circus. I enjoy listening to it sometimes. I would be very happy to do something like that with Louis or Buddy. Technically it wouldn't bother me at all."

Speaking about technique and the development of it, Joe brought the whole mystique of practicing into focus. "Working out on a practice pad is like working out with a punching bag. You can work on that all day and get knocked on your butt when you get in the ring. It's the same thing here. You get on a drum set and can get knocked on your butt. They hit back.

"The more facility you have the more it broadens your mind, because there are more things you can do. A lot of guys say, 'Man, I can hear it but I can't play it.' That's all technique is; the ability to play what's on your mind. Take Mel Lewis for an example. Mel sounds good. Real good. I could never think of Mel playing like Buddy. It's not Mel! He told me years ago that he heard Buddy and figured he could never play that good. He wanted to be a good service drummer. That's what he is. He plays good with his band. He plays the heck out of that band. Reads anything. Does just what he has to do. Doesn't overplay anything. That's where he set his mind, that's what he wanted to do.

"If Mel wanted to work up his chops, he'd still be playing as good as he plays, only he'd have more to work with. You'd see a great deal of difference in his playing. It's the guy that doesn't have the chops who tries to get in there, that sounds like a jerk. That guy shouldn't fool with that. Don't go into the kitchen if it's too hot. Stay out. Just do what you do, that's all."

Lawrence Stone's book Stick Control has been called "the drummer's bible" by Louie Bellson. Joe studied with Stone and spoke about the influence that book had on his playing.

"I went through Stick Control with Stone and I teach it. But, I changed a lot of it through the years with Stone. The first part of the follow up book, Accents and Rebounds reflects some of my ideas.

"I get bored. Some teachers teach a paradiddle with no accents. Doing that for two hours would be ridiculous, so I add accents to make it more musical. Mix it up! Now it's rhythmic. You can take a paradiddle and play it in triplets. You can take the first page of Stick Control and play it twenty ways. If you know how to use it you can teach Rock out of that book. You can teach anything out of that book! You can use it with bass drum substitutions. When you get on a set don't say, 'Well, I think I'll play exercise twelve, page nine.' Someday you're going to run out of pages. Now what do you play?

"I wrote a book called Rudimental Jazz. The title is very corny. I never practiced a crossover in my life. Everything I've done in that department was trial and error. I've seen guys with what little I can see, do crossovers, and I'd say that it looked like this or that. I just figured them out when I wrote Rudimental Jazz.



"I HAVEN'T GOTTEN INTO USING RECORDS FOR TEACHING. FOR A LONG TIME I'VE FELT RECORDS WERE BAD BECAUSE YOU LEARN TO FOLLOW, AND A DRUMMER SHOULD NEVER FOLLOW ANYONE. A DRUMMER SHOULD LEAD. THE DRUMMER WHO FOLLOWS A BAND SHOULDN'T BE PLAYING DRUMS."

"I'd take a five stroke roll in eighth notes, then triplets in a four bar break. Or, you could play all single strokes if you wanted to. When I take a kid through that book, he starts to figure out his own things. The idea of any book is to open a door and show you what can be done. Then do your own. Don't play my crap, do your own things.

"When I was a kid, there was a record by Buddy Rich called *Quiet Please* with Tommy Dorsey's Orchestra. Buddy was responsible for my wanting to play because I enjoy his playing. It was dynamic, powerful and fast. I could play that record and I thought, 'I'm as good as that. What makes him so good?'

"I could always hear things easily. That's one thing that I was lucky to have. The old man left me with something, I could hear pretty good.

"You know what happened? I'd be playing these little jobs around Springfield and do identical drum solos and they never sounded the same! It never sounded good. What you don't realize at that stage is that the musician played it off the top of his head and probably never played it again. A lot of kids make that mistake even today. They try to emulate."

Morello explained that it is not uncommon for people to approach him at concerts or clinics and ask how long it took him to memorize his drum solo.

"I like melodic playing which doesn't mean you have to have a million tomtoms. I still use the old four-piece drum set. Maybe I could put it better by saying I like thematic playing. Theme development. If you start with a theme you can get into it. It just develops while you do it. There's no mystery to it. Just do your drums."

Offering some suggestions on drum teachers' approaches with students, Joe said, "I think of practicing like different avenues or roads. When you start off you've got to learn how to play. Develop a certain control. Once a kid has control, you can say, 'Okay, now which way do you want to go?' Teach them rudimental things and how to apply them to a drum set. If you want to be a Rock drummer then go that way! I don't want to make you into something you don't want to be.

"When a student asks whether he's holding the sticks right, I ask 'How does it feel to you? Is it comfortable? If it is, then hold them that way.' If it's natural for him, why change?

"Some teachers stress a stiff wrist motion. They squeeze very tight and call it fulcrum. My answer is fulcrum all! They've got these bulging muscles (between thumb and index finger) and I don't have any there at all. I don't have any callouses. I must be doing something wrong! After three or four years of practicing with stiff wrist motion, they tell the

continued on page 50

Al Mouzon is a marked man. He has become stereotyped as just a jazz drummer in America, and has taken refuge in Europe by touring there exclusively. European audiences appreciate the versatility and quality of Mouzon's drumming and music.

Mouzon was born in Charleston, South Carolina on November 21, 1948. Leaving South Carolina at the age of 17, Al moved to New York City and became a drum roadie working with a local society band. He later moved on to play with one of the premier groups of the decade, Weather Report.

Presently, Mouzon is working with Herbie Hancock in the United States. He also fronts his own group and released a new album, as leader, called In Search of a Dream. Mouzon plans to produce several disco records in New York, later this year.

AM: No, to me it doesn't matter. I could go either way, it's just how you tune. I can play any drum set, not just one.

LP: Do you have any extra equipment that you use?

AM: Yeah, I use two gongs, a 20" gong plate and a 40" Pearl gong. When there's a big concert in the states I use them. And I have a 12'X12' drum riser that I had custom built. It's made of wood and aluminum and surrounded by plexiglass on four sides so I can change the colors of the lights when playing.

LP: Do you carry extra pieces of gear with you to allow for breakage?

AM: Yes, that's why I have four snares, three extra hi-hat stands, six cymbal stands, and extra bass drum pedals. I've got cases made for them, five huge cases, made by a company in Cleveland. They're Anvil type but much better. Those are the same people that built my risers. But I carry extra cymbals, usually sixteen though I use only ten.

about it for that one effect. Every drummer who has it only uses that one effect. That's all I hear, as far as the Syndrum is concerned. Another reason why guys are using those too is because Hollywood producers in the record industry always want something different, so he demands everybody have it. Mostly session drummers have them. If you're doing sessions and one guy has it, all the studio drummers must get it. If you don't have it they'll call another drummer.

LP: Which of your past musical experiences do you feel you have learned the most from?

AM: I learned more musically with McCoy (Tyner), than Weather Report. For other things I listened to everybody, and learned from them. Things I listen to now include Top 10, Top 40, all R&B, and Rock 'n' Roll. Because my mind is open, I don't want to always be identified as just a jazz drummer. I got my start through jazz, and I'm not putting it down. But there are other things I do.

ALPHONSE MOUZON Marked Man

By Lou Perry, Jr.

LP: Let's begin with your equipment, what kind of drum set-up are you now using?

AM: It's a Pearl set, two 24" bass drums, four mounted rack toms, two 12" and two 13", four floor toms one 14", two 16" and one 18", and I also endorse Remo. I have five Remo Roto-Toms 6", 10", 12", 14", and 16". I have 6" and 10" Pearl concert toms. I play all A Zildjian cymbals, two 22" medium rides, one 22" swish, one 20" medium crash, two 20" heavy crashes, two 18" medium crashes and two 20" light crashes. I've got a total of fifteen cymbals and use ten when I'm playing. It's a circle all around.

LP: What about your sticks? Are you still using that modified one?

AM: Yeah. On jazz-rock things I saw the tips off of Pro-Mark 5B and 2B. Sometimes I keep the bead on there, for the light things where I need more stick bounce. For the rock or R&B things I just cut the bead off. You get more volume that

LP: Do you prefer the fiberglass sound over the wood?

LP: Do you break a lot of cymbals? AM: Sometimes. I usually change them after a year. I have to be careful of those extra light crashes. I like their sound but if I hit them the wrong way they can give. LP: Have you experimented with drum

synthesizers? AM: I haven't performed on any live but I've gone into music stores and tried out several like Syndrum and Synare. They're

nice but I wasn't overwhelmed. I wouldn't go out and buy one.

LP: What do you think of the custom made units that some drummers use?

AM: I think those are nice, but there are only a few effects that you can use them for. You can do a "Star Wars" trip but you can also do that with an Arp 2600 or other synthesizers. You know I own about three synthesizers but I've been playing keyboard synthesizers. I have to figure out the drum synthesizer and how I want to use it for my music so it's not mechanical and cold. I've heard a couple of records with that one particular effect, that tomtom effect. I heard it on that song "Nobody Does It Better." It's a nice effect, but that's

LP: Do you have a warm-up procedure before you do a concert?

AM: I used to, but I don't find it necessary now. When I was playing opposite Billy Cobham with Larry Coryell, I could see him in the back with a pad, doing his chops. I'd walk around drinking champagne or something. I might twist a wrist with the sticks or stretch before I go on but that's about it. If after all these years your wrists aren't developed, then you don't have it. If you're not warmed up in the first song then you're not going to get it.

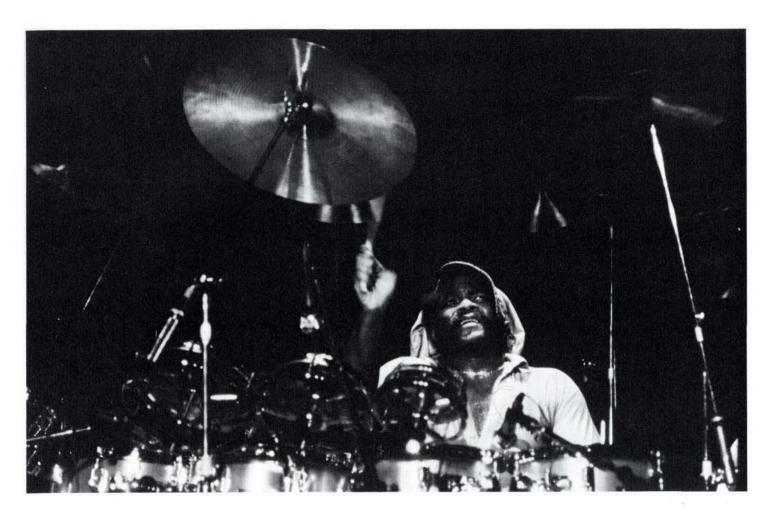
LP: Let's talk about the matched grip versus the traditional.

AM: Sometimes I use both. When I'm doing light things or jazz things or swing things, I might use the conventional but I like to feel primitive many times so I use the matched grip.

LP: Do you find yourself using that more?

AM: Yes, because that's the way I started out when I was a baby. I stopped when they told me it was wrong, but it felt unnatural to put it in my hand from the left side with the second finger. It all started

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because in a marching band, the drums were slanted, so you had to play them that way. You can play matched grip too if the drum is in front of you but if it's hanging on the side it's more logical to have the stick slanted through the third finger for parade marching and stuff.

LP: How do you approach drum solos? AM: It just happens naturally so I don't think about it. I don't try to plan it out because then it's not natural. I don't say, 'well I'll start soft here and gradually get louder.' If it happens that way, it happens. LP: Can you describe your concept of the drummer's role in a rhythm section? AM: The drummer's role is part of keeping the unit together and keeping the rhythm together. The energy level must always be there when it's supposed to be. He's the anchor man. They are holding everything down and giving energy and accepting energy. Receiving and giving. When a drummer's playing and can't get energy, it's boring if the other players do not supply energy. The drummer is giving the energy but has to receive it also. When I play with bands and I'm giving the energy and don't receive it, I can't play anymore. It drains me if I'm with players who can't play.

LP: Do you find audience feedback important to obtain that flow of energy?

AM: Yes. If I see one person in the audience involved it will give me enough energy to channel back and put out. European audiences can be very passive, they look like they're not enjoying themselves and yet they are into it because they're serious. When they listen to classical music there's no movement at all, no expression on the face, no twist of the lip or anything. But afterwards they show it by applause. They like what you've played so much that they want an encore. I'm always going through that. With this last tour people were jumping on the stage. I couldn't believe it. This was a jazz audience and I was doing some funk things. I was trying to broaden my image. I was doing a jazzrock thing and just broke out into a funky thing.

"BECAUSE MY MIND IS OPEN, I DON'T WANT TO ALWAYS BE IDENTIFIED AS JUST A JAZZ DRUMMER. I GOT MY START THROUGH JAZZ, AND I'M NOT PUTTING IT DOWN. BUT THERE ARE OTHER THINGS I DO." LP: In other words, that type of audience doesn't really respond like that?

AM: No, they usually don't but they did in Berlin. I played a half an hour encore because I got scared when somebody threatened us. They told the bass player, 'if you don't play there's gonna be a fight.'

LP: You play a lot in Europe. Can you tell me where and what places you like the most?

AM: I play a lot in Germany. That's where most of my audiences are. I also play Paris, Scandinavia, and I'm supposed to be going to Poland this year. I do mostly concerts and play at a few clubs.

LP: Do you prefer playing Europe or the United States?

AM: I prefer playing in Europe more than the States. The audiences are better, people respect you more. I have been playing for more European audiences than American audiences for the past four years. I have just been touring Europe and that's about it. It's very rare that I tour the States anymore. Here in the States you must have a hit record to tour, otherwise it's not worth anything.

LP: What is it like for the touring drummer in Europe?

AM: It's not that difficult. When I go over there I have a lot of one nighters, and

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that can be the same in the States. I fly and travel by first-class train service. Their train system is much different than in America. In little towns you don't fly so you have to take a bus. And that way you get a chance to see Europe. The country is gorgeous, just beautiful. I have European roadies that take care of all the equipment on the one nighters, so I just worry about getting to the hotel from date to date. It's really no problem at all.

LP: What do you listen for in a drummer?

AM: It depends on the music. I listen for the creativity, ideas, concept, punctuation, articulation, the feeling. If it's a funk band or whatever I listen for the same things but listen for the soul or funk in it. It depends on what kind of music. If it's a bad group you don't look for anything cause you know there's going to be a boring beat. If there's any kind of creativity you'll listen. If it's in the music the drummer should be applying it to the music.

LP: Do you believe Electric Fusion music is declining in popularity or will evolve into something else?

AM: It is declining in popularity. But in Europe it's different because European audiences like good music, whatever it is. LP: They listen to it first and label it later?

AM: They'll label it but they'll listen to it. They'll keep listening to it if it's good. In the States, what's winning is Pop music, Rock music and R&B.

LP: Do you think Disco is still strong? AM: Yes. Disco in America is different from disco in Europe. For Europeans when you say Disco it's a turn-off because Disco is unfeeling music. It's all programmed and planned with no feeling. Disco is very hard to define. In America, Disco could be funky too. I've heard some good music and I've heard some electronic Disco music that was very boring. I'm into the more feeling Disco music of the Tramps and Bee Gees. Some of the stuff from Europe is good and some is boring.

LP: What about that French Disco drummer? I've heard that he is not very

AM: Cerrone? No, he's not a good drummer. He's doing pretty good in America with the Disco. The 4/4 on the bass drum, 2 and 4 on the snare and eighth notes on the hi-hat was his idea. It's a very easy beat. I take that same beat but have everything funky underneath and music on top. And that's where it's important if you still have the rhythm underneath, and can play whatever you want on top.

LP: Do you listen to particular people in the area of Disco-Funk, Supersoul, or whatever you want to call it?

AM: I listen to all the people from Philadelphia, and there's a lot of them. LP: How about Earth, Wind and Fire?

AM: Yeah, you can say that's Disco, but it's not Disco, it's R&B.



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LP: Do you still play brushes?

AM: Yes! I played them last November on tour, I had Miroslav Vitous with me and Stu Goldberg, who plays keyboards on all my tours and Bobby Malach, a saxophone player currently playing with Stanley Clarke's band.

LP: Do you have anything recorded with you playing brushes?

AM: No, I don't have anything on record. I started out playing brushes in cocktail groups with the Horace Parian trio. I don't play them as much anymore but I still know how to play them. When I played them last year it felt good playing brushes, stirring the soup.

LP: Do you hope to get back on the scene in the U.S. and tour sometime in the future?

AM: That's why I'm working on it in Europe, just building my career over there.

LP: What do you think the music industry should do to better promote and expose the music and talent of people known and unknown?

AM: Well, they are doing it now with people who are unknown that I never heard of and selling them, people that can't even play. They should stop doing it with people who can't play and promote the people who can. Different people see different things that I can't see or hear things that I don't. You might say boy this is lousy but, they think it's good and you can't figure it out. You always say what do they see in her or what do they see in this guy, how come he's got a record out? Who does he know? I'm always saying that.

Who does this guy know, what is this? You see them on TV and you say anybody can make it these days. The music industry helps those they want to.

LP. Do you have any one thing to say in particular that you would like to see in print?

AM: The only thing I want to say is that I would like to join a super rock band that's creative and sells too, somebody like Genesis or Yes. That is something I would really like to do. I'd like to tour and have the big promotion and records and everything. Nobody knows that, they think I'm a jazz drummer and that's all. They're crazy.

LP: You mean a lot of people think you play one way and that is it?

AM: Yeah, Yeah.

LP: But you can play in any context? AM: Right, but I don't get those calls because people are scared. That's why I don't do studio too because I did a record with Donald Byrd called "Caricatures" and Sonny Edwards was the bass player. He used to play with Stevie Wonder. Edwards had a session and called the producer. He said, 'I got Alphonse Mouzon man and we're really hot together as a rhythm section.' The producer asked, 'Isn't he a jazz drummer?' Even though I play R&B, Disco and Funk, he didn't want to take a chance. That's what happens. They say, 'Oh he's a jazz drummer,' and don't call.

LP: So you're typed just like film stars are typed?

AM: Right. I'm marked! I'm marked!



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ROCK PERSPECTIVES

by David Garibaldi

How many of you like a challenge? In this Rock Perspectives series, I'm going to challenge not only your ability to play, but your ability to think as well. Thinking through the details of what you are trying to do is very important. Getting a clear mental picture of your sound, and then doing it is essential. Developing a musical identity requires thought as well as physical practice. Hours in the practice room developing five stroke rolls can be beneficial, but using those five stroke rolls in a musical situation is what really counts.

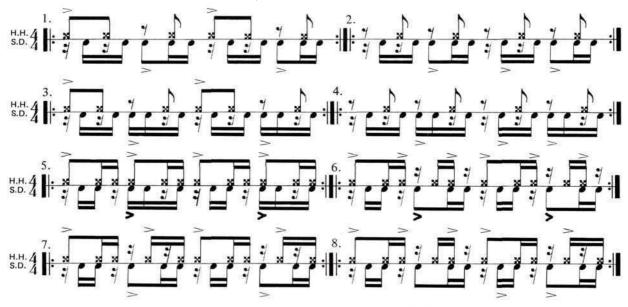
You learn simply from playing with other musicians and thereby determine what works and what doesn't. This of course, takes

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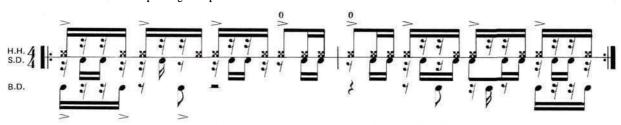
Coordination Development

time, so relax and enjoy. Being masterful at anything generally requires huge amounts of diligent study combined with practical application.

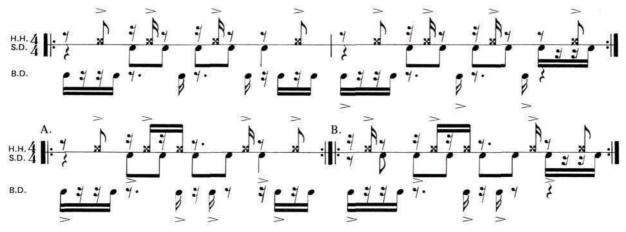
Much of today's contemporary music has a very strong quarter note pulse. The following examples are hand patterns that go over quarter notes on the bass drum. The bass may be used in the following manner: (1,2,3,4), (1 & 3) or (2 & 4). Practice with a metronome beginning at mm. 96. Remember to play the unaccented notes much softer than the accented notes.



The Oakland Stroke: * Leave out the first beat of the bar when repeating the pattern.

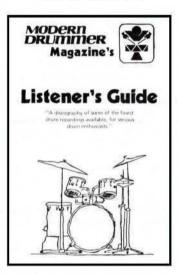


The patterns that follow are from the new Tower of Power LP entitled *Back on the Streets*. The tune is "This Must be Love."



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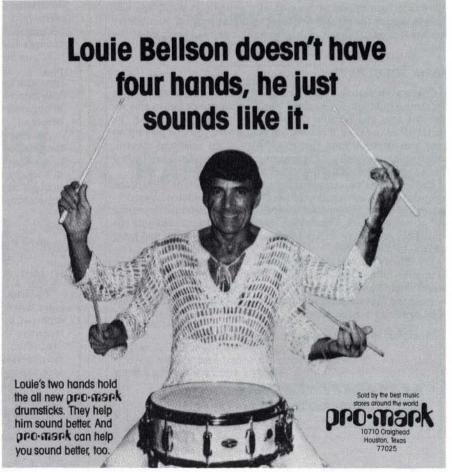
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Feet First

by Ed Soph

THE SQUASHED BASS DRUM

We have all heard drummers with terrific hands but with a bass drum foot that could best be described as concrete. We look at the problem. The hands are playing off of the drums using rebound and the control of that rebound. But the foot depresses the pedal and keeps the beater against the head. What if we had been taught to use our hands like that all of the time? We would develop no control, no musicality.

Drumming is tension and release: the muscle tension required to get the stick to the head in a certain space of time and the release of that tension, in time, to let the stick rebound. Like dribbling a basketball. When you insist on squashing the beater into the head you are not releasing the tension, not developing rebound control.

The drummer who plays like that cuts himself in half. He is not thinking of one consistent technique. Therefore, his playing sounds like unrelated halves. He is not evenly developed between hands and feet.

Rules are made to be broken. There are times when because of the way a figure falls, or because of a sound you want, you will have to squash the beater. But think of all the musical possibilities you are denying yourself by having to squash the beater all of the time.

SOME SOLUTIONS

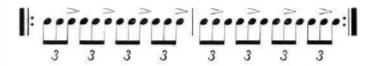
Check your throne height and distance from the drums. If you are sitting too high or too close you have no choice but to stay up on your toes and because of the weight of your leg, squash the beater all of the time. Find the position where you can play up on your toes or with your heel down with equal ease and control, squashed or unsquashed. The important thing is to get away from a throne position which prevents rebound.

The habit won't disappear simply by finding a compatible throne position. Practice is a must. The best results are obtained by working on the same things used to develop hand technique: dynamic and accent exercises. These teach how to graduate strokes with the foot. They teach how to use small strokes to play softly and large strokes to play loudly.

Try this simple exercise. Practice at as many tempi as possible. Find your limitations. Preface the exercise with playing it on the snare, single-handed or hand-to-hand. Assume that you are trying to raise the foot to the proficiency of your hands. It is best to use your hands as a pace setter.



Try this one, too.



You might accompany these with the hi-hat on 2 and 4, and with an appropriate ride cymbal pattern. You may find new problems when you do this.

Books like Jim Chapin's Advanced Techniques For The Modern Drummer, Ted Reed's Syncopation, Stone's Slick Control and Accents & Rebounds are excellent for developing the bass drum technique. Ted Reed's Bass Drum Control is as good as Colin Bailey's book.

If you have a pedal on which you can disengage the spring, try playing a series of notes by coordinating the downstroke of your foot with the rebound of the drum. You will discover muscles you have never used. The constant squashing of the bass is such a waste of precious energy. The spring of the pedal and the rebound of the beater off the drum are begging the foot to relax.

Another consideration is that when you leave the beater against the head until you play the drum again, you must use two strokes to play one note. You have to bring the beater back and then send it back to the head. Accuracy truly becomes hit or miss, particularly at a brisk tempo. Play the note and return immediately to the starting position.

HI-HAT TECHNIQUES

You should not limit yourself to one hi-hat technique. The hi-hat is no longer restricted to playing repetitive figures. Like the bass drum, it may function like the hands playing fragmented, non-repetitive figures.

Limited technique means limited expression. Many young drummers limit themselves to playing the hi-hat with the ball of the foot, the leg suspended with very little, if any, heel contact with the pedal. More often than not, they play the hi-hat on all the beats of the measure as though it were a soprano bass drum of the '40's. Again, we have a technique which has become a physical habit, a necessity rather than a musical expression.

I use three foundational techniques on the hi-hat. I said foundational so as not to give the impression that there are only three. Briefly, they are:

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- 1. The heel stays on the heel plate. Play from the ankle. This technique is good for playing softly as well as slowly. It gives the least amount of pressure on the downstroke hence soft "chick." It blends with ballad brush work.
- 2. The rocking heel-toe technique for playing the repetitive 2 & 4 figures from medium to fast tempos is most common. By snapping the ankle on the downstroke you can obtain a sharper "chick."
- 3. The ball of the foot technique mentioned before. This is useful for fast tempos whether playing repetitive or non-repetitive figures. I find it cumbersome at slow tempos where the lack of spatial momentum makes it virtually impossible to maintain the relaxed bounce of the leg and foot. This technique is particularly good for playing fast, articulate patterns between the hi-hat and the snare. The hi-hat is the snare drum of your cymbal set-up.

Reading between the lines, you see that each of these foundational techniques has a musical application. Upon mastering these three physically, and thinking about them musically, you will find yourself using combinations of all three. And you'll probably develop your own. You will be using the correct technique for the appropriate musical situation. It is very difficult to play softly using a technique which relies upon a downstroke generated by the leg as in the ball of the foot technique. There is too much weight coming down to give you a natural, soft sound.

Returning to our center of balance, the throne, remember it should be situated to allow the use of the basic three and any other hi-hat techniques. For example, it should be placed so the bass drum can be played with heel down and the hi-hat with heel suspended without losing balance.

Use the books previously mentioned and play them with your foot on the hi-hat. Determine which techniques are appropriate for certain tempos, dynamics, and note combinations. Experiment with your throne placement. Think of your hi-hat as being another hand.

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Developing A Musical Concept

by Danny Pucillo

One of the key aspects in developing a musical concept for show and studio performance, or any other area of performance for that matter, is the tuning of your drums. Too many players overlook this elementary consideration. When your drum set is in tune with itself, it should produce its own tonality. This is a consequence of being combined with the rest of the musical instruments (especially the bass). Just as the sounding of a chord on piano will cause that instrument to ring out due to its audible overtones, a well-tuned set of drums will ring out for similar acoustical reasons. I'm not speaking about the sound produced by just any set of drums. I'm speaking about the total musical effect resulting from careful tuning. When you think of your drums as a carefully-tuned musical instrument and not percussive apparatus, you will then appreciate the importance of tuning. Drums may be tuned very flat to a low pitch, or to a relatively higher pitch, or in 3rds — 4ths - or even 5ths, depending on your personal preference and the number of drums. Like the discriminating horn player, it will take a long time to learn the art of properly tuning the drums.

Next, let's consider your choice of cymbals. This, too, is often ignored by less experienced players. There's a knack to choosing cymbals so they sound like a "set". The cymbals should be given the same musical value as the drums. To choose new cymbals properly always bring the rest of your cymbals along when adding or exchanging one. This way you can match each new cymbal with the ones you already have. Buy only top quality cymbals. There really are no bad ones; the

trick is to match them up musically. This will help you achieve a "chord-like" sound when passing from cymbal to cymbal. You'll get a great sound, especially when your drums are in tune as well. The two fundamentals, tuning, and matching cymbals, are important in developing a musical concept of playing the drums for both recorded and live performance.

The following thoughts on general musicianship may be useful to the aspiring show and studio drummer.

- (1.) Drummers who studied other instruments usually have a better insight into creating a musical concept of playing drums. This, I believe, is why the modern drummer has become such an important member of the band and so fundamental in creating the total structure of the music.
- (2.) Just as a fine horn player is aware of the solid rhythmic foundation underlying his improvisations, so you must be aware of the harmonic and melodic structure of a piece. Always be sure you know whether it's A A B A or A B A B etc., so you can be aware of where it's going from moment to moment.
- (3.) When exchanging four or eight bar solos with the horns, try to play as if you were one of them. Add figures which are truly related to what they're playing.
- (4.) Remember, it's not always the number of notes played, but the choice and usage of notes that make music. Add to, don't subtract from, the total sound. The silence or space between sounds form their own distinct rhythmic pattern; this pattern is as essential as the rhythm of the notes actually sounding. Silence can truly be golden at times.
 - (5.) One way to develop a musical con-

cept is:

- a.) Choose a tune you know well.
- b.) Play it using the snare drum alone and include all accents.
- c.) Add the bass drum to emphasize some of the low notes or to contrast a high note.
- d.) When the melody lands on a whole note or comes to a pause, use your cymbals for color.
 - e.) Use the entire set of drums.
- (6.) The more you practice in the correct manner, the more you'll want to practice. Sing the tune quietly inside your head; sing it out loud if you wish.
- (7.) After a while you'll find that you can keep the whole tune in your head while creating another line against it. This is what many horn players do when improvising. When inventing counter lines to the original tune, break the tune into two, four, or eight bar phrases.
- (8.) You would do well to learn everything you can about the actual composition of music. Study harmony, counterpoint, arranging and form. Study with a teacher who is a creative player or writer; not just a dull musicologist whose ideas look beautiful on the blackboard but sound sterile in real musical situations.
- (9.) One final suggestion: listen to great players. Recordings are fine but hearing music live is an education in itself. When focusing on the drummers, listen hard. Observe the elements touched upon in this article: tuning the drums, cymbal selection and use, accents, dynamics, spotting the song-form, rhythmic underscoring of chord structures and progressions, counter-lines to melodic rhythm of tunes, etc. All of these factors create the total performance and form a musical concept of playing drums for show and studio.

EDITOR'S OVERVIEW continued from page I

The remainder of our March offering has comments from cymbal connoisseur Lenny DiMuzio; Basie's Butch Miles with important big band concepts; David Garibaldi, from Tower of Power, with some brain twisting rock coordination challenges; Ed Soph on getting your feet together; a look at some vintage snare drums and a great deal more.

This is only the beginning of some marvelous plans we have in store for this year. Stay with us.

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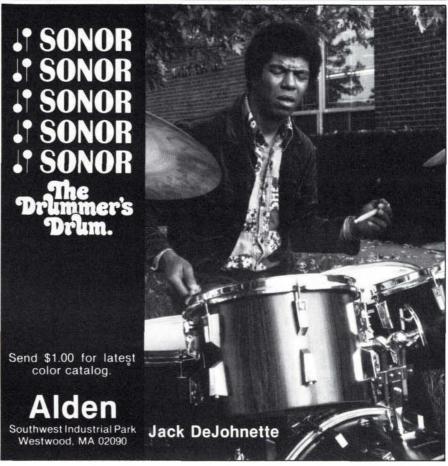
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Big Band Basics

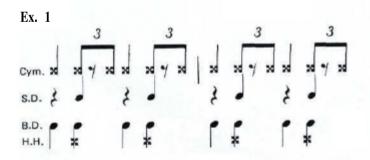
by Butch Miles

In my last article, I gave nine rules for better big band drumming. As you may recall, they were:

(1) Support, (2) Don't get in the way, (3) Cue (or Direct) the band, (4) Don't overplay (simplify), (5) Keep the energy up, (6) Know the chart, (7) Phrasing, (8) Keep time, and (9) Listen! I want to delve into each of these rules deeply and give some examples of each. By concentrating on each of these nine rules (with emphasis on certain ones more than others) I believe a fairly good foundation can be set for your adventure into Big Band Drumming.

Rule #1: SUPPORT

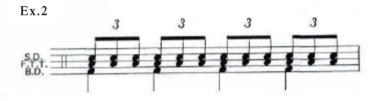
The band has a difficult ensemble passage and there may be areas to fill. In a case like this it's often better to lay in a solid, rhythmical background so the band has the rhythm section as its foundation and support. Take for example, the tune "Swee' Pea" on the Basie album I Told You So (Pablo #2310-767). The band is playing a difficult phrase based on straight eighth's and sixteenth's. However, the tune is a dedication to Billy Strayhorn, "Swee' Pea," who wrote such incredible tunes with Duke Ellington. Therefore, it's meant to be in a "swing" vein. I laid down a solid background of "swing" style drums (example #1) with very few fills. I accented certain areas that were available for a fill with little more than a heavy cymbal crash on the first beat so that the band (if they laid back or rushed that passage) would still know the beginning of each or every other measure.



Also, on *Basie Big Band* (Pablo #2310-756) listen to the tune, "Freckle Face." I do no fills until the tune is around four-fifths finished. I play nothing more than the swing pattern (see example #1) throughout the opening statement, first ensemble and solos. My opening statement is played on closed hi-hats (on record) switching to the ride cymbal for support of the first ensemble and solos. Since making that recording, I've found that staying on the hi-hat until the solos, works much better and that's how I play it now. It gives the ensemble passage a stronger support and adds a bit more color to the overall sound.

Rule #2: DON'T GET IN THE WAY

There are a number of fills that I took directly from one of my predecessors, Sonny Payne, specifically because they sounded right and worked with this band. The eighth note triplets on snare and floor tom (see example #2), swing. They're simple and therefore effective. They also have that special Basie "sound." They work so well that I see no reason to change them. A good, solid fill lets the band know exactly where they are and yet it's simple enough so that it doesn't throw the count off.

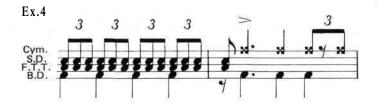


The triplets are my "basic Basie" fill unless I find something that works better later on. The reasoning behind this is simple: Basie swings, triplets are the basic form of swing, triplets swing. When in doubt, I play triplets. This also ties in with:

Rule #3: DIRECT THE BAND

"April in Paris" is a prime example of rules two and three. The last, or shout chorus is full of one bar breaks leading into a kick on the "and" of the first beat (see example #3). My favorite two fills for this section of the chart are examples #4 and #5. They support the band and let them know where everything is; they don't get in the way of the ensembles and they're simple. They direct (cue) the band into the "kicks" passages.







In upcoming articles, I'll explain the remaining six rules and give you further examples of each. I will also list recorded works that you can listen to and check out against the written examples. The styles of other Big-Band drummers will be discussed with recorded and written examples so that you will have something tangible in front of you to compare.

Remember, no two bands are alike. One style or feel will not fit each band. Basie is different from Buddy, Woody from Duke, Maynard from Harry, and so on. It's up to you to sort out that difference and adjust yourself accordingly.





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SOUTH OF THE BORDER

by Norbert Goldberg

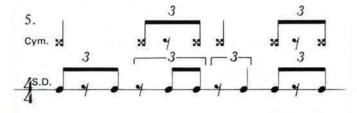
The African influence in Latin music is evident to the point where certain rhythms and instruments, including those from the Caribbean and Brazil, can be directly traced to a specific African region or tribe. Still, one must take into account that the varied Latin rhythms which spice much of today's music are usually a byproduct of different cultural sources. For instance, rhythms sometimes referred to as "salsa," are actually a combination of Afro-Cuban, Spanish, Puerto Rican, and even American influences.

The Cuban rhythmic tradition has been closely tied to its African heritage; parts of it were integrated into jazz by Dizzy Gillespie and Cal Tjader, along with percussionists like Chano Pozo, Candido, and Mongo Santamaria. Among the rhythms popularized by these artists is the Afro-Cuban , also known as the African nanigo rhythm. Used in African dances and rituals, it was nurtured and expanded in Cuba, and due to its adaptability was assimilated by progressive jazz drummers world wide.

The cowbell rhythm, often played on the bell of the cymbal, has retained much of its authenticity. It is the most important element in this beat and should be mastered before going further. Repeat each rhythm and try writing your own variations.

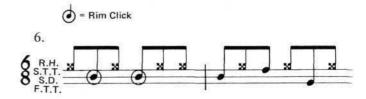


The above rhythms can be joined into one measure of time, counted in with eighth note triplets, or felt as a jazz waltz with three quarters per measure of . Since much of jazz music can also be counted in these time signatures, the Afro-Cuban lends itself well to jazz interpretation. This is shown in the example below which combines the standard ride-cymbal beat with the original cowbell rhythm now written in triplet form and played on the snare.



The left hand has a variety of options available, each providing interesting results. A simple, yet effective technique is to fill in the rests of the cowbell or cymbal rhythm with the remaining hand, alternating between rim-clicks, rim-shots and tom-tom accents.

Afro-Cuban

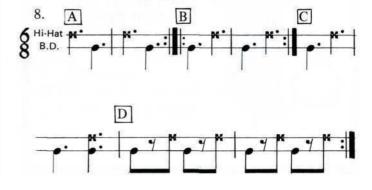


Counter-rhythms playing against the cymbal are also an option, though they require good hand independence. When practicing, it is a good idea to superimpose the two rhythms on paper, taking notice of when the hands fall together or separately. Here are some suggestions which should be taken slowly at first and then brought up to a moderate tempo.



*For an interesting challenge, try reversing the hands.

At this point we can bring in the feet which provide a steady foundation for the active hand interplay. Playing the basic jazz foot pattern of four quarters on the bass drum with the hi-hat on two and four works quite well and can be applied to any of the above rhythms; reversing this foot pattern also works well. Below are some other ideas.

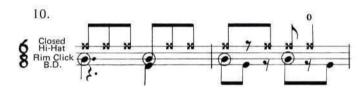


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Doubling the cymbal rhythm with the bass drum adds an exciting "punch" and can be used to reinforce a musical peak. An example is the following beat which uses the double paradiddle, a rudiment which fits naturally into the 8 context. Beats like these can also be used as fills in a rock shuffle.



The authentic Afro-Cuban g is often accompanied by a percussion instrument called the "shekere." It consists of a gourd with beads strung around it which can be shaken, rotated, or struck on the bottom for a deep, thuddy sound. I have adapted the shekere's typical rhythm to the drums, in a beat best used when other percussion is available and an authentic feel is desired.

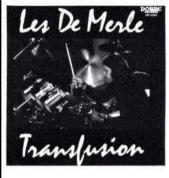


*The bass drum accents fill in the holes left by the right hand, creating a polyrhythmic effect.

The Afro-Cuban a rhythm is one of the more exciting in the Latin family. Learning this and any other new rhythms not only expands one's musical knowledge, but in the process virtually all aspects of drumming such as independence, accuracy, and control are heightened.



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The Local **Drum Instructor**

by Richard Baccaro

The local drum instructor is an unlikely combination of psychologist, comedian, coach and priest. More importantly, he is the person trusted with the responsibility of teaching a student to play drums. The local instructor is, without a doubt, as important to the art of drumming as a foundation is to a well-constructed house.

Being a local instructor myself, I have been through it all - crying students, drumsticks flying through the air (sometimes thrown by me), teeth marks in the margin of the Chapin book, nonpracticing students (a prayer a half-hour before the lesson does not give you chops), the argumentative students, the introverted students, and last but certainly not least, the overly-concerned mothers. But that's the nature of the profession. Without obstacles, the satisfaction of teaching would be insignificant. The feeling of success over frustration is immeasureable by both student and teacher.

There is no set procedure to teaching, as every student has different problems, musical or otherwise and different goals. Some students have no goals, so the teacher must assist in setting them. This in itself is a major responsibility for a serious instructor. One concept that should be stressed, almost before learning how to grip the sticks, is that of music as an art form. Once a student understands that he or she is in the process of learning how to construct visions through sound, a sense of pride in their work will be established. Hopefully this will develop at an early age. Pride will develop into inspiration which is the basis for all good work.

Music is made to be listened to. Listening to music should be an event in itself, not just something happening in the background. A teacher must emphasize this and also teach how to listen. To a young drum student, the only sound heard on a recording is the drums. There is no harm in that, if the student can hear the drums being played in conjunction with the other players in the group. The student will rapidly grasp the importance of listening when he realizes that the musicians on that

album are listening to each other.

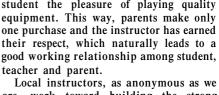
Another aspect of the listening concept is concerned with many students' lack of respect for older forms of music. The instructor should attempt to explain, without breaking a 9 x 13 inch tom-tom over the student's head, that today's music is fine, but did not emerge overnight. It had to come from somewhere. It is important to expose the student to the work of some of the "old pros" of drumming. By doing this, the teacher has met his responsibility by pointing out the similarities and differences in playing styles and the influence they have on today's drummers. The student will hopefully take it from there and begin to mold into a player in his own right. Yet many students fail to listen to themselves while playing. The instructor should be aware that this is a common problem and only through persistence can it be solved.

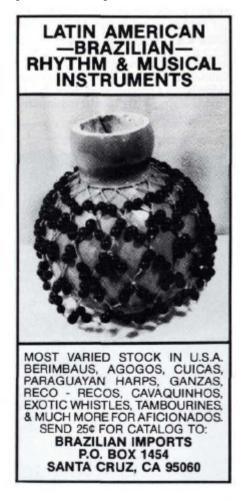
Being a beginning drum student is boring, there is no doubt about it. Unlike other instruments, there is no melody, so the beginner has no more than what seems like an endless stream of rights and lefts to show for his efforts. To maintain some level of excitement in this otherwise monotonous stage of drumming, I normally write out a short solo and use the student's name in the title. This works. It supplies the beginner with a sense of personal accomplishment, thus increasing his eagerness to learn. I continue this practice periodically until the student is prepared to play more practical material.

As a teacher, the job does not end when the last student goes home. You must be knowledgeable and you should know the business. You owe it to yourself and students to know the new types of equipment, keep up with teaching methods and invest a few dollars in books.

Almost as important as the teacher's responsibility to the student is his responsibility to the student's parents. They pay the bills. Act as their advisor when they are ready to make the big investment in a set of drums. It has always been my policy to acquire for the student a well-suited set with good cymbals. This, in the long run, will save the parents money and allow the student the pleasure of playing quality

are, work toward building the strong foundation which is so necessary in developing the talents of tomorrow's great drummers. After all, where did today's great drummers get their start?





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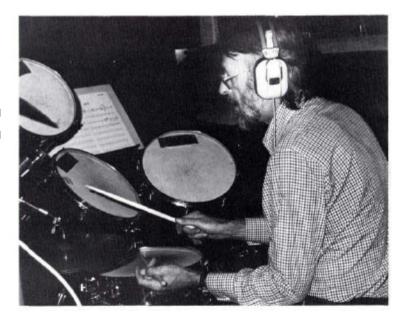




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DRUMMER/PERCUSSIONIST

LARRY BUNKER:



L.A. Studio Pro

by David Levine

Larry Bunker is one of those Los Angeles studio musicians whose playing is constantly heard on TV, movies, and records. Though his name is seldom mentioned, Bunker's experience, knowledge and musicianship have made him one of the most versatile and in demand players in L.A.

It would be difficult to catalog all of the work Larry has done in the entertainment industry, though the following list of his most recent work should suffice. In the field of commercial jingles, it's everything from MacDonald's, to "You've Got it Toyota." His TV work includes Mary Tyler Moore, Bob Newhart, Lou Grant, The Bionic Woman, Incredible Hulk, Roots I and II. Centennial and both the Academy Awards and Emmy Awards shows with Henry Mancini. Add to this his work for some of the finest composers in the industry on the soundtracks for motion pictures like Lord of the Rings, Heaven Can Wait, Close Encounters and Jaws.

Larry Bunker was born in Long Beach, California, grew up in Los Angeles, and began his musical career taking snare drum lessons in school. But most of Larry's early musical education was obtained listening to big bands on the radio, playing with records and hearing music

live each week at the Orpheum Theatre.

In 1949, Larry was working with a trio in northern California. The leader of the group had an old vibe in his garage and managed to talk Larry into taking it home and working on it. By 1951, Larry had moved back to L.A. and put in "plenty of 7 and 8 hour days" on the practice pad and the vibraphone. Late in '52 he got his first studio experience playing jazz vibes for a movie soundtrack at Paramount studios when Lionel Hampton was unavailable.

When hired by singer Bobby Short in 1954, Larry was told that if he wanted the job he'd have to play conga. Over the next few years his interest in Latin music was piqued. "I went to hear Tito Puente at the Palladium in New York City and couldn't believe it. It was unbelievable it swung so much." Later, while working for Peggy Lee, Larry picked up more Latin training from playing in sections with Latin artists Jack Costanzo and Chano Pozo.

Even though he was fast becoming established in the recording studios, Larry still felt a need to remain active as a performer. In 1957 he toured with the Maynard Ferguson Orchestra, and in 1964 with the Bill Evans trio. Later in the 60's he became involved in contemporary concert music and did some work with the Los Angeles Philharmonic Orchestra.

The L.A. studio scene may very well be the most demanding way of earning a living in the music business because of the versatility required to survive. Studio music is a mixture of jazz, rock, Latin, and classical styles, and, studio players need the self-reliance and spontaneity of a jazz musician, the musical and technical train-

ing of an orchestral musician. Larry pointed out that for a studio player to be successful for a prolonged period of time he'd have to attain an advanced level of mental, physical, and musical competence. A solid musical background and an openminded approach to all types of music are common among all successful musicians.

In the 50's most studio musicians were big band players who had come off the road. These days, going out on the road is no longer a necessary, or desirable way to learn how to play. Private study, attending college, playing, going to concerts, and listening to records can all be ingredients of a well-rounded musician's education. Besides music lessons, much can be learned through one's musical lessons. As Larry explains, "Musicality is a lot of listening and letting things rub off."

Because he received virtually all of his training on the job, Larry has a unique point of reference for his views on the roles of the student and teacher in the learning process. "The student should approach study with an open mind. He should be inquisitive; wanting to know the goal and the method of achieving it." Regardless of how elementary a student thinks his lesson is, Larry feels that the first responsibility of the student is to do what the teacher asks. "Music is made up of scales and rudiments; students who avoid dealing with them immediately limit themselves."

The primary responsibility of the teacher, on the other hand, is to teach both the mechanics of playing, and the importance of "interpretation and musical performance." Through teaching one way, the instructor must prepare the student for the

possibility of other ways. Larry emphasizes that the teacher should avoid limiting the student by encouraging him to be open-minded and self-reliant.

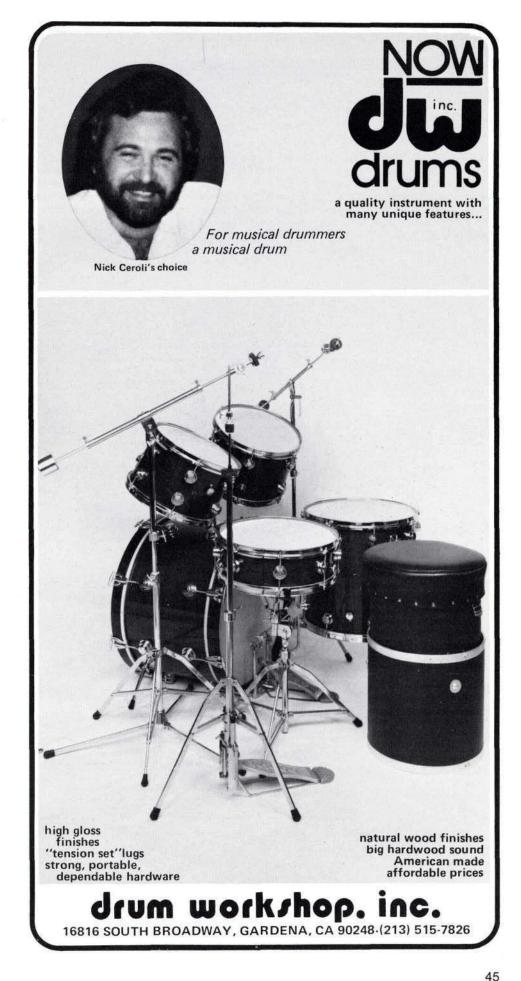
The musical principles that are used in and out of recording studios can be learned in a conservatory or college situation. Larry feels strongly, however, that increased emphasis should be placed on teaching interpretation of notation and phrasing, knowledge of the roles of the instruments in music, and familiarity with Latin instruments and rhythms. He finds these to be the weakest areas in young players' training.

In L.A. the vast majority of studio percussion work is generalized. Most of Larry's work is as a percussionist. For a typical movie call Larry will bring his nine timpani, bells, vibes, chimes, marimba, xylophone, drum set, a variety of tomtoms, snare drums and bass drum, an assortment of cymbals and gongs, three cases of sound effects, and a trunk of Latin instruments. When he walks into the studio he'll find out what equipment is needed and who (if there are other percussionists on the call) will be playing what.

Larry recalls an early recording experience when, "I was doing a Mickey Mouse show over at Desilu (Productions), with Frank DeVol. He could just run you crazy. There was enough work for two and a half guys back there. We ran this cue down and there were pop-guns, whistles, temple blocks, ratchet, cymbals, gong, and timpani. I got through and had sticks under my arm, under my chin and in my mouth. I held things between my legs. Frank looked back at me and said, 'Oh, well then that is possible.' That's when I learned that they'll just write it down, and you've got it, baby."

On the topic of drum set specialists, Larry commented, "There aren't many drum set specialists in L.A. I've seen them come and go. They were dynamite players, but limited. If the style fades then they fade. To be a free-lance drummer you have to be flexible. It's not all rock 'n' roll. You have to be able to play big band, be-bop, fusion, rock, shows, and read like crazy. You've got to cover it all, and cover it better than other drummers in town. If you're a drummer you've got to look at that." Larry feels that the few specialists that do make it are the players who have an individuality that no one else has; players like Hal Blaine, Steve Gadd, Harvey Mason and John Guerin.

The way composers are writing, a percussionist is in a sense by himself, but still part of the entire orchestra. Every 8 bars the function he's fulfilling may change. "A player has to be able to play his instrument, but he also has to be aware of what's going on around him. Being aware of and thinking about the musical things is what playing is all about," he said.



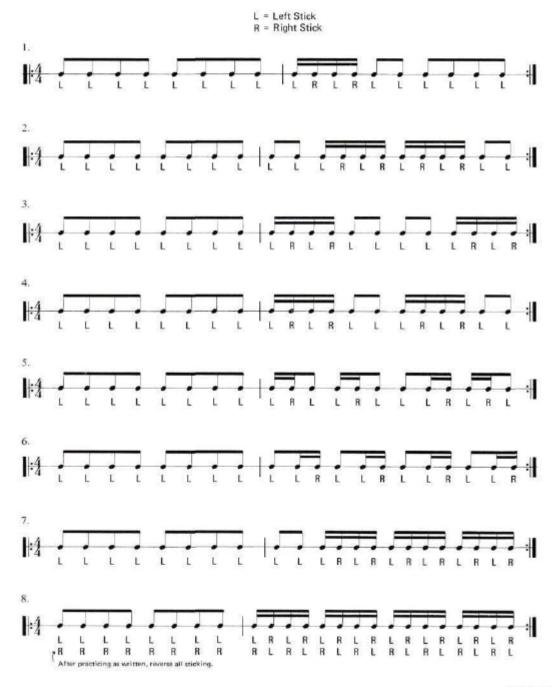
STRICTLY TECHNIQUE

by Bill Meligari

Here's an exercise which is helpful in developing a smooth, even sounding, single stroke roll while incorporating a valuable technique which I call "dropping in the stick."

Use a metronome and start slowly. Strive for an even sound and equal volume from each hand. Gradually increase the speed as your accuracy increases. There are many ways this exercise can be transferred to the drum set. Start by playing the eighth notes with

your left hand and "drop in" the right until you're playing a continuous single stroke roll. You can also drop the right hand in on a tom-tom, or move it around the complete set. Remember to practice the exercises reversing the entire sticking (right hand lead). Practice repeating each exercise as a two bar phrase along with playing down through the entire exercise. There are many possibilities. Experiment with some of your own ideas.



SNARE DRUMS:

The Main Voice in The Choir

By Bob Saydlowski, Jr.

The snare drum is the most important of all the drums in a dance set, orchestra, or marching band. Most studio players own at least two snare drums because different shell materials make for different sounds applicable for certain musical situations. There are wood, brass, steel, aluminum, phenolic, fiberglass, acrylic and therrabond shells. Sizes range from 3 X 13 up to 12 X 15 marching drums. But what snare is right for you?

Due to the absorbency of their shell material, wooden snares give warm, round, resonant tones. Metal shells are more cutting, crisper, and durable with no chance of warpage. Brass shells cut even more. Fiberglass being several times denser than wood gives a bright, loud sound due to sound reflection off its surface. Acrylics are harder than wood but not as hard as fiberglass. The acrylic sound leans more toward fiberglass in brightness and accentuated highs. Unfortunately, acrylic shells are very fragile and easily split if dropped or subjected to shocks. Phenolic shells are made of compressed paper and resins for extra brillance and volume. Therrabond shells are made of silicone resins and fibers of a non-variable composition. They are virtually indestructible. Maple has exceptional tonal characteristics and projects very well considering it's a rock-hard wood.

Different sizes yield different sounds, also. Piccolo snares are "soprano" drums producing very crisp, high tones. They are available in either 3 X 13 or 4 X 14. The most popular sizes for snare drums are 5 X 14 and 5 1/2 X 14, but some rock drummers and concert drummers use a 6 1/2 X 14 for added volume and somewhat deeper tone.

There are, of course, "specialty" snare drums. The most outrageous appears to be Pearl's Vari-Pitch. Vari-Pitch snares

utilize a phenolic shell in 5 X 14, 6 1/2 X 14, or 10 X 14 sizes with a Roto-tom on top, essentially a Roto-snare! By raising or lowering the Roto-tom in the shell, different sounds will occur due to total venting of the drum. The head may be rotated just like a Roto-tom to bring the drum to a definite pitch. The C & C Compacto snare drum expands to different sizes, somewhat like Vari-Pitch. Hinger Touch-Tone manufactures a 6 1/2 X 14 drum made of VA" pure steel that weighs 37 1/2 pounds! Primarily used in concert situations, this drum is reputed to be the best snare drum presently made. It's really responsive and uses snare strands made of nylon-coated steel for a sound between wire and gut. Premier has a Resonator snare drum: a double shell drum with a chrome-finished outer shell and a thin wooden shell inside. The two shells are separated by a pocket of air. The Resonator is probably one of the most powerful drums around. Slingerland says their Two-To-One drum has no soft spots and will stay in tune for the longest time. The Two-To-One has 12 lugs on top and 6 lugs on the bottom; all totally separated, so the drum will be tensioned evenly wherever you hit it. Therrabond shells are made only by Milestone Drums in Canada and are available in four "formulas". The wooden-sounding shells have added crispness and projection. The metal-sounding shells project added warmth. Each pair of formulas has one that sounds brighter than the other. Milestone drums are available in 5 X 14, 5 1/2 X 14, 6 X 14, 6 1/2 x 14, 7 X 14, and 10 X 14.

Basically, there are two types of strainers: center-throw and side-arm throw. Center-throw seems to be the best because of the direct drop of the snare wires. The center-throw type of strainer also seems to loosen up under strain after a

while and will throw off at anytime. However, center-throw strainers have easier operation. Side-throw strainers have a better lock-on but put more pressure on the right side of the snare wires. Also, on side-throws, the tension wheel is easier to get at. Some snare drums have double tension wheels to evenly stretch the snares across the head. Some even have separate snare adjustments which I feel are more trouble than they are worth.

It seems that a lot of rock drummers have the problem of lug screws loosening up under power strokes. There really is no way to combat this except to use a counterlock nut of some sort. Sonor has them on their drums, but the nuts only fit their metric lugs. Hopefully, other drum companies will hear this and start producing counter-lock nuts for all snare drums.

Some studios remove the plastic coverings on drums. This allows maximum response and resonance but will also expose the bare shell to the elements which could damage it. If you have a wood shell snare that you would like to be more lively, coat the inside of the shell with polyurethane. This will make the sound bounce around more.

I've never been an advocate of internal dampening of drums. Internal mufflers press up against the head and choke it. Also, when the mufflers are turned off they tend to rattle, which causes problems when miked. Rogers makes some clip-on external mufflers which do the job just fine. Springless lugs are also a good idea to prevent any further rattling noises in the drum.

Some drummers argue that there hasn't been a decent snare drum made since the WFL Ludwig and the old Billy Gladstone. However, with all of today's choices, what's best for you is what really matters.

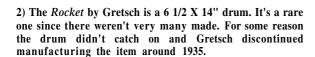
FROM THE PAST

by Cheech lero

Some hobbyists collect rare stamps. Some enjoy old coins, and some people get a kick out of restoring antique cars. So why not old drums? Because of a current resurgence in this fascinating hobby, MD paid a visit to Newington, Connecticut to investigate the impressive collections of Mssrs. Charlie Donnelly and Trevor Davis, two of the country's leading experts in the area of vintage equipment. Let's start by focusing on the drummer's primary instrument; the snare drum.



1) "They just don't make 'em like that anymore," was Charlie Donnelly's description of this Leedy Full Dress snare drum, circa: 1925-30. Complete with maple shell, red and gold diamond trim and gold plated rims and lugs, this specialty item sold for around \$65.00 in the "good ole days."







3) Claimed by some to be the finest drum ever made, this 1940 Leedy snare is 5 X 14". It sports brass hardware, gut snares and a mahogany shell with maple reinforcement hoops.



5) Somewhere between 1930 and 1938 Leedy made this deep 8 \times 14" dual snare drum. Note the two sets of snares. One on the snare side, and another under the batter head.

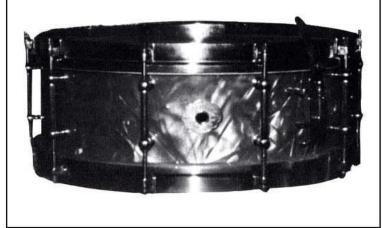


7) This sea green pearl snare drum was manufactured by Slingerland around 1928. The hardware is all brass with ten lugs and the original gut snares and calf skin heads are still on. Mint condition!

4) It's a good thing drummers didn't throw away their drum keys when this Leedy-Ludwig *Knob Tension* drum came out in 1950. It caught on about as well as the Edsel. Leedy-Ludwig stopped making this drum in 1951.



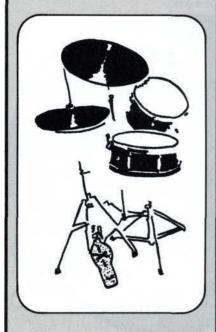
6) A unique feature of this old Ludwig snare drum was its dual snare throw-off. One set of snares was made of gut, the other of wire. This special item allowed the drummer to play with both sets of snares on, or individually.



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OUR 25TH YEAR

JOE MORELLO continued from page 27

kids to loosen up!

"I took a few lessons from Billy Gladstone. I think he was the greatest technician that I've ever seen in my life. He was what they call a 'legitimate' drummer. He had a method of practicing and playing where everything was loose. It's like walking; if you had to figure out every muscle, you couldn't move.

"I think it's important for drummers to know the structure of tunes. That's the trouble with a lot of drummers. They sound like drummers and not musicians because they don't know where they are in the tune. It wouldn't hurt drummers at all to study keyboard harmony and basic theory."

Morello said that a lot of guys, "try too hard. I never expected to do this for a living. It was always easy for me and a lot of fun. A guy that can't play is the first guy that's always putting everything down. Nothing's right except him. He's got his thing together, y'know? The guys that can play usually don't talk about it.

"I respect the person before the musician. All of the cats that are greater than thou and all that B.S., there's no time for that. It's a very short life. You meet a few friends and a lot of schmucks in this business."

I asked Joe about the legends about him that have filtered down through history. About his constant woodshedding between sets at the Hickory House and practicing at the poolside while the rest of the Brubeck Ouartet went swimming.

"I'll clarify that," he laughed. "Between sets at the Hickory House, a lot of drummers would come in. All of the cats that were on the scene at the time knew I had a few things going, and would ask, 'How do you do it?' So I'd show them. And once at a pool for a publicity picture in Miami, I was sitting with a practice pad."

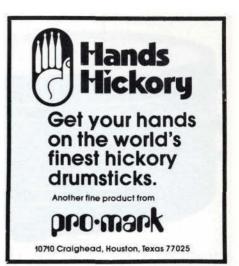
When Morello left high school he had scholarships to study music, but having studied so extensively before college, he didn't feel a necessity for his studies at Julliard when he first arrived in New York. He told me a story that clinched his departure from academia.

A teacher had Joe studying the xylophone and one day Joe told the teacher, "I can play the heck out of the xylophone, but I can't sight read anything, so what's the use?" The teacher suggested helping Morello with his snare drum technique. This too seemed pointless.

In the ensuing argument, Morello's teacher brought out a gut snare and called in one of his top students to play *The Bolero*. When the pupil had finished, the teacher turned to Joe and said "So. You think you can play that?"

"I played better than the kid, and it frustrated the heck out of the teacher. I did

continued on page 51





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JOE MORELLO

it with one hand and played it in the center of the drum which is the dead spot. But, I had control of the snare drum so that was the end of that. I quit."

As far as his brush technique, Morello said that he never really practiced with them. "I listened to guys like Jo Jones. He used to play nice brushes. At one point, there were so many drummers asking me how I played brushes that if I started thinking about it, it would mess me up.

"You can't please everybody. Who cares? The world's a big place. There's room for everybody. Trying to please everybody is the secret of failure. If you're playing a commercial gig, you've got to do the best for the leader. If someone says, 'Why don't you play like so and so?' I'll say, 'Why don't you get so and so?'

"It's very important to get to know yourself. Your inner self. You have the power, the ability within you to do anything you want to. A lot of people don't understand that, but it's true. My whole thing is simplicity."

Backtracking to the subject of teaching, Joe commented on his approach to teaching on a pad, snare, or the entire drum set.

"I'd rather do corrective work than take somebody from the beginning. When a student comes in, I like them to play for me to hear what they can do with their hands. I put them on the set to see where they're at, and then I'll give them a choice. So, we work half on the snare drum or practice pad for development and then apply it. You have to be able to apply what you've learned to the set.

"I haven't gotten into using records for teaching. For a long time I've felt records were bad because you learn to follow, and a drummer should never follow anyone. A drummer should lead. The drummer who follows a band shouldn't be playing drums.

"If you're playing a big band, you've got twelve or fifteen cats who've got their own conception of how the drums should be played. You can't play fifteen different ways."

Morello also had some business advice to offer the musician. "When you're young, get yourself some kind of insurance or retirement plan. Go into stocks if you know a little bit about it. Don't speculate. Buy solid things and just leave it there. And all you do is collect the checks. That's what musicians don't think of. They think it's going to last forever. I haven't worked a day in my life outside of this since I was about sixteen."

In recent years stories have circulated stating that Morello was somewhat of an embittered recluse. The reason he hadn't been playing was because he had lost his chops.

"As far as my chops being gone, no. Not gone. I can't keep a single stroke roll for ten minutes like I used to, but who cares?

Where are you going to use that anyway? When I was teaching, practicing and playing everynight of the week my endurance was up.

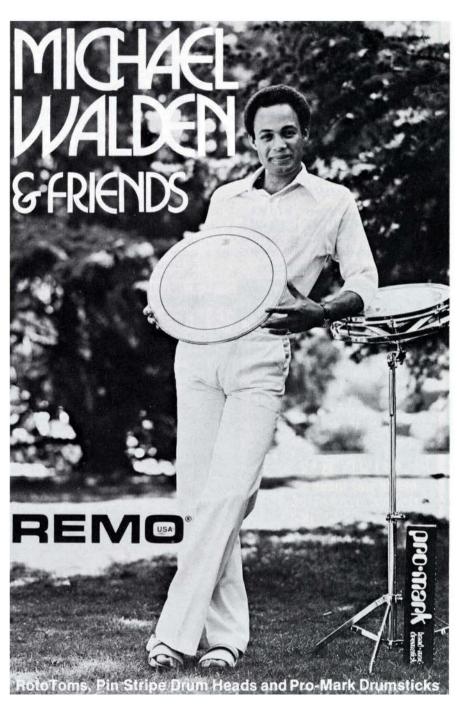
"The rumours don't bother me. I'm playing better musically than ever. I don't know what they're talking about. Chops. What do they mean? What do they want me to do? If I woodshedded two hours a day, my endurance would be back in two weeks.

"What are they judging me by? Do I have to prove it again? In the past 2 or 3

years my eyes got worse. The doctors said, 'Don't work.' That is why I didn't work the last couple of years. They tell me it's alright to go back to work and start playing again.

"When the group first broke up I just did clinics. I still do them but not as much. There are new cats coming up and naturally the drum companies are out to push their instruments. So let the others have a shot at it. God's been good to me. Give someone else a chance. I can still play if I want to play."





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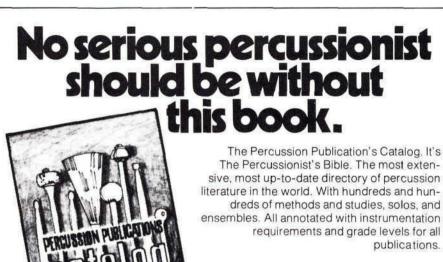
MD's unique ASK A PRO column is now underway and we invite those of you with serious drum oriented questions to direct them to the artist, c/o Ask A Pro, Modern Drummer Magazine, 47 Harrison Street, Nutley, NJ 07110.

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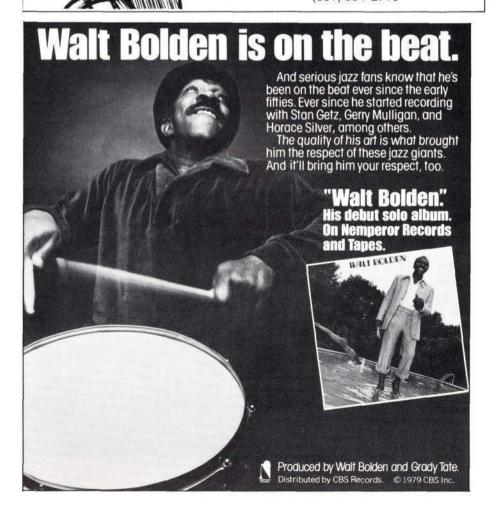
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should be able to do as many things as you can do. I'm really interested in percussion and tuned percussion."

Phil adds a fast bass drum technique to his repertoire. He says, "I used to use two bass drums years ago, and then I stopped because I read that Buddy Rich said that hi-hats are very important. I thought, 'Yeah, he's dead right.' So I threw the other bass drum away and started using the hi-hat."

He says he always concentrates on trying to do as much with the one bass drum as he used to do with two. "I have quite a lot of good speed on the bass drum. I'm more a foot player in some respects than I am a hand player. I'm very conscious of what the hi-hat is doing all the time. Tony Williams is great at that."

With a slowdown in Genesis activity, where would Collins like to see the band musically go from here?

"On this album, the songs are quite short. It was good fun, but it doesn't really set a precedent for what we're going to do.

"We've always done different things. There's some improvisation on "The Lamb Lies Down On Broadway." I'd like to get back into that. That's one of the essences of what we do — the variety of material. I like to keep the variety, but at the same time try to get some more instrumental stuff back in."

Phil writes music with both bands and takes an electric piano with him on the road. At home, he has an old upright and a new grand. He figures the grand will inspire him to do some serious writing.

"One ambition is to do my own album which will have a lot of variety. I write songy stuff, as well as some from the Brand X area. I'm also hip to what Eno does — those kind of soundtracks which I've always been interested in — two or three minutes of just mood.

"The album, when it does come out, will have a lot of different styles on it. That's what I want to try and do next year, if possible. I'm looking forward to doing it."



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CHARLES DOWD

March 22: Evening Concert With University percussion ensemble: Clarion State College

BOBBY CHRISTIAN

March 23: Concert with stage band and percussion ensemble: SouthWestern Oklahoma University, Weatherford, Oklahoma

DAVID FRIEDMAN

March 31: Clinic: University of Illinois at Urbana

HAROLD JONES

March 30: Clinic: Navy School of Music, Norfolk, VA.

SHELLY ELIAS

April 20: Mallet clinic: Indianapolis, Ind.

MAX ROACH

March 6-18: Lighthouse, Los Angeles, CA. April 7-May 7: European concert four (Germany, France, Italy)

BUDDY RICH

March 15: New York University, N.Y.C. March 16: My Father's Place, Roseland, N.Y. March 18: Mediterranean Lounge, Summers Point, N.J.

March 19: North Stage Dinner Theatre, Glen Cove, N.Y.

March 20: York High School, York, PA. March 21: Beaver County College, Monaca, PA.

March 22: House of Pagano, PA.

March 23: Holiday Inn, New Brunswick, N.J. March 25: Holiday Inn, Harrisburg, PA.

March 26: Country Dinner Theatre, Reynoldsburg, OH.

CHARLIE PERSIP

March 27: Concert with "Plus," Alfred University, Alfred, N.Y.

March 31-April 7: Guadalupe Leeward

March 31-April 7: Guadalupe, Leeward Islands

Charlie Persip will be preparing to do three of the major jazz festivals including, Pori, Finland with his newly formed 18 piece big-band.

STEVE FERRONE (A.W.B.)

March 11: Hamburg, Germany March 13: Le Palais, Paris March 18: Marseille, France

SARAH VAUGHAN AND COUNT BASIE

April 3-8: Music Hall for the Performing Arts, Detroit, MI

MEL LEWIS/ THAD JONES BIG-BAND

April 15: Music Hall for the Performing Arts Detroit, MI

LES DEMERLE TRANSFUSION

April 2, 9, 16, 23, 30: The Cellar Theatre, Los Angeles, CA

CONNIE KAY WITH BALABAN AND CATS

Mon-Sat: Eddie Condon's, New York

ED SHAUGHNESSY

March 22-23: Concert: Wharton County Jr. College, Wharton, Texas April 28: Concert: Madison College, Harrisonburg, VA.

DARRYL GOES

April 20-21: Jazz festival: University of Minnesota, Duluth, Minn.

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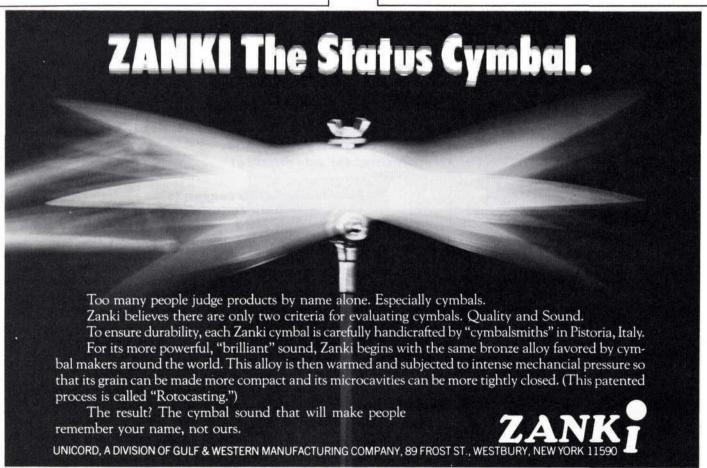
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INDUSTRY HAPPENINGS

LUDWIG ANNOUNCES THE EIGHTH INTERNATIONAL PERCUSSION SYMPOSIUM

A faculty of leading percussion artists and educators will conduct a full week of instruction at each of the Eastern and Western Divisional International Percussion Symposiums. Two locations and dates have been selected to accommodate all percussionists and educators.

The Western Division will be held at North Texas State University in Denton, Texas, July 8-14, 1979.

The Eastern Division will be held at Mansfield State College in Mansfield, Pennsylvania, July 29 through August 4, 1979

Specialist tracks of instruction will be offered in Rock, Jazz, and Commercial Outfit Drumming, Marimba and Vibe Mallet Percussion, Corps Style Marching Percussion, Total Percussion and a General Percussion — Pedagogy Track for music educators and non-percussionists.

Beginning and advanced levels of instruction will be available in specialists tracks with transferable credit to other institutions. For complete details and application, write to: Karl Dustman, Educational Director, Ludwig Industries, 1728 N. Damen Avenue, Chicago, Illinois 60647.

PERCUSSION WORLD WORKSHOP

The University of Arizona College of Fine Arts will sponsor a two-week, limited-enrollment, high-intensity percussion workshop for high school and early college age students from July 8-21, 1979.

The Percussion World Workshop is designed for the percussionist who wishes to devote six to ten hours daily, six days per week, to the study of all aspects of percussion. Through semi-private and group instruction, participants in the workshop will develop increased technical proficiency and greater musical understanding of all instruments in the percussion family. A major portion of each day will be devoted to percussion ensemble rehearsals and performances by the staff and students. Other activities will include reading and interpreting all styles of music, recorded sessions, mallet, stick and instrument designing, construction and maintenance, plus a full schedule of recreational activities.

The Percussion World Workshop will be taught by School of Music faculty member

and percussion instructor, Gary Cook. The workshop is part of ARTS/79 consisting of ten workshops in art, dance, debate, drama, music and photography sponsored by the College of Fine Arts of the University of Arizona.

Due to a limited enrollment of 30, early application is encouraged. For detailed information contact: Professor Gary Cook, Percussion World Workshop Director ARTS/79, College of Fine Arts, University of Arizona, Tucson, Arizona 85721, or CALL: (602) 626-1301.

HAYNES JOINS ZILDJIAN

The Premier Drum Company has announced that Eddie Haynes, Promotions Manager with the Company for five years, has joined The Avedis Zild-jian Company as Marketing and Promotions Manager.

Based in the United Kingdom, Haynes will be responsible to Percussion SA, Switzerland for Zildjian marketing and promotions in Europe and other Zildjian export markets.

EVANS CONTRIBUTES TO SCHOLARSHIP FUND

Evans Drum Heads, Incorporated of Dodge City, Kansas, has donated money to a scholarship fund for Saint Mary of the Plains College. The school (also located in Dodge City) is a private, 4 year, liberal arts college. The scholarship will be awarded each semester to a music student.

Pictured below are (1-r) Dr. Michael J. McCarthy, president of Saint Mary of the Plains College, Sue Vogel and President Robert C. Beals of Evans Drum Heads during presentation ceremony.

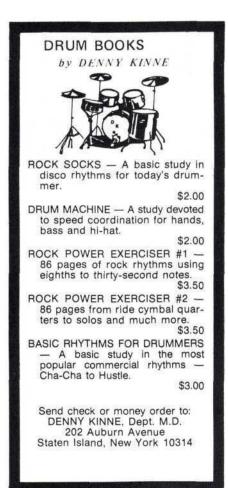


LOUIE BELLSON AND FRIENDS

Modern Drummer Magazine was recently represented at the Louie Bellson Drum Clinic held at the Holiday Inn Jetport in Elizabeth, New Jersey. The day long event was a combination drum clinic and mini trade show sponsored by the Russ Moy Drum Studio of Hillside, New Jersey. Lou Bellson, one of the greatest drumming artists in the world today, is also an active MD Advisory Board member.

Pictured at the MD display from left to right, Louie Bellson, MD's Editor-in-Chief Ron Spagnardi, Features Editor Karen Larcombe, comedian (former drummer) Charlie Callas, and MD Associate Editor Cheech Iero.







TAMA INTRODUCES THE SNYPER PERCUSSION SYNTHESIZER

Tama Drums has just introduced its Snyper Percussion Synthesizer (Model DS 200). This device was designed to take advantage of the sounds already available to the drummer and to provide many new percussive effects.

The Snyper is a two channel synthesizer with completely separate and identical controls for each channel. It includes two pickups, two mounting clamps, two cables, and an optional remote footswitch.

No "pseudo-drums" are used with the Tama Snyper. The owner's set is utilized to key the effects. The pickups can be placed on either the top or bottom heads of any chosen drum (snares, toms, or even bass drums) using either double-faced adhesive provided or the rim mounting clamps. Both pickups can be affixed on one drum for a unique dual synthesis effect

The Touch Sensitivity control affords the opportunity to use the *Snyper* for accents and dynamics. The harder the drum is struck, the louder the synthesized sound becomes and the pitch of the sweep range increases.

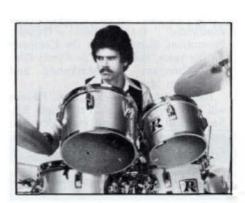
Some of the effects achieved through the Snyper include Swoops, Chirps, Bell and Chime effects, Aerial Bombs, and Godzilla Footsteps.

The Tama Snyper Percussion Synthesizer is available exclusively from Elger Company, P.O. Box 469, Cornwells Heights, PA 19020 in the east and Chesbro Music Company, P.O. Box 2009, Idaho Falls, ID 83401 in the west.

ROGERS AND GARIBALDI

Dave Garibaldi, drummer with Tower of Power, shares his secrets for performing in a new Rogers Drum advertising series. According to Garibaldi, "the most important thing is to be confident and have a positive mental attitude. That way, it is much easier to overcome the distractions that are almost sure to happen while playing under less-than-perfect conditions."

Besides Tower of Power, Garibaldi has also performed with Boz Scaggs, The Carpenters, Natalie Cole and Jermaine Jackson.



LATIN PERCUSSION'S DRUM SOLOS, VOLUMES 2 & 3

Latin Percussion's record division has just released *Drum Solos. Volumes 2 & 3.* These records feature more advanced drum solos than Volume 1.

A spokesman for Latin Percussion Inc. commented, "In an industry generally unresponsive to recorded product, Latin Percussion is encouraged by the growing acceptance of its rapidly growing catalog of recorded material as a legitimate money-making product.

"It has been suggested that Latin Percussion Venture record's success is in a large measure due to the general lack of availability in this type of recorded music; material badly needed by the growing legion of Latin percussionists the world over."



LOWER PRICED ROTOTOMS

Remo, Inc. has produced a new, lowerpriced line of *RotoToms* finished in a black epoxy coating.

Except for their finish, the new instruments are identical in construction and performance to Remo chrome-plated RotoToms. The counter hoop is chrome finished, but the upper and lower web castings are black coated.

Designed to appeal to an even wider market for these rapid tuning percussion instruments, the new *RotoToms* are available in seven sizes ranging from 6" to 18" in diameter. The drums can be tuned over a range of one octave and are available in a choice of drum heads for use as definite pitched drums or tunable tom-toms.

Further information may be obtained from Remo, Inc., 12804 Raymer Street, North Hollywood, CA 91605.

A NEW FINISHING TOUCH FROM SLINGERLAND

Slingerland is now offering a new drum covering — Silver Silk. The durable covering is a glossy silver finish with a subtle silky texture. Stage lights really highlight it. For information on the availability of Slingerland's new Silver Silk finish, write Slingerland, 6633 N. Milwaukee Ave., Niles, 111.60648.



DRUM WORKSHOP INTRODUCES "D. W. DRUMS"

After almost two years of manufacturing drum accessories, the *Drum Workshop* is introducing a complete set marketed under the trade name *D. W. Drums*, sold throughout the United States, by authorized Dealers.

"Since we purchased the Hardware division of Camco Drum Company we have made many improvements and introduced several new products which will be offered with our sets," says Paul Real, vice president of sales. "The drum shells are manufactured completely in our plant featuring solid gloss as well as hand rubbed wood finishes using a natural wood veneer rather than stains to produce the desired finish."

According to Don Lombardi, President of *Drum Workshop Inc.*, "We have been working on this project for over 5 years, consulting not only top professionals but also working club drummers, teachers and music retailers to produce a set that will fill the needs of all."

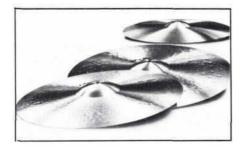
For information write or call Don Lombardi or Paul Real at: Drum Workshop, 16816 S. Broadway, Gardena, CA 91248. (213) 515-7826.

SLINGERLAND/LOUIE BELLSON DRUM CONTEST

Young drummers across the country have a chance to make the big time, and even appear on a Las Vegas stage with Louie Bellson. Those are the spoils that belong to the victors of the Slingerland/Louie Bellson National Drum Contest.

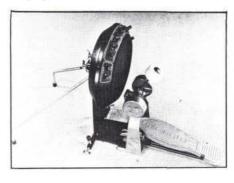
The contest, which begins its local competitions in the summer of 1979, is open to all drummers, male and female, who are 19 years or younger prior to September 1, 1979. Judging will be in three categories: sight reading, accompaniment to recorded selections by Louie's band (less drums) and a solo performance.

For more contest details, write Slingerland, 6633 N. Milwaukee Avenue, Niles, Illinois 60648.



PAISTE'S LATEST CREATIONS

The Paiste Sound Creation ride cymbals, from the company's new collection, feature a variety of cymbal sounds. Their Dark Ride cymbal has a low, warm sound and is available in sizes 18", 20", and 22". The Bright Ride available in 18" and 20" is noted for its brilliant, sparkling sound, while the 20" and 22" Bell Ride provides a full, penetrating bell sound. Paiste cymbals are distributed by Rogers Drums.



BASS DRUM STAND FOR SYNARE 3

A new stand for the *Synare 3* electronic drum has been introduced by Star Instruments, Inc. to adapt *Synare 3* for use as a foot pedal operated bass drum.

Custom designed for easy set-up and packing, the *Model BD-2* bass drum stand further extends the utility of the *Synare 3* electronic drum. Any *Synare 3* may be converted for use as a bass drum with the addition of the new stand. Properly tuned, it is virtually identical in sound to a standard bass drum, but considerably more portable.

The Synare 3 carries a suggested retail price of \$225.00, and the new bass drum stand is available at a suggested price of \$40.00.

For further information, write: Bass Drum Stand, Star Instruments, Inc., P. O. Box 71, Stafford Springs, CT 06076.

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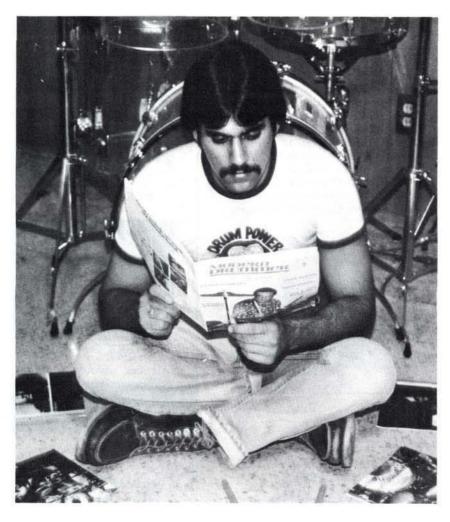
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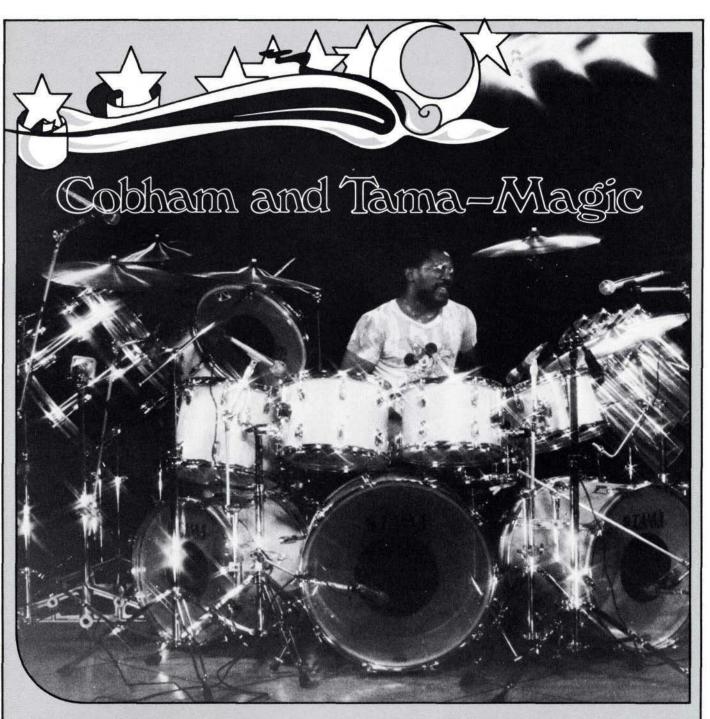
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